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Thesis Proposal for an Austrian Embassy on the Via Giulia in Rome

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Syracuse University
School of Architecture

Martin Dermady
Fall 1982

THESIS PROPOSAL
FOR AN
AUSTRIAN EMBASSY
ON THE
VIA GULIA
IN
ROME

FOR JAMES AND MARGARET
WITHOUT THEIR
LOVE, UNDERSTANDING AND SUPPORT
THIS
WOULD NOT HAVE BEEN POSSIBLE

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I INTENT

The basic premise underlying this thesis is my conviction that we have lost sight of the traditional relationship of architecture and the city. The cause of this loss is obvious when we compare the cities of the past with those of the present. Urban spaces have become more and more abstract and less articulate. The prevalence of the parts over the whole has resulted in the weakening of the urban spatial structure. Additionally architecture has become more and more crystallized in triviality and in denial of place and time. The consequences of this position has showed itself in all its clarity in the heedless destruction of places, environments, historic situations, i.e., of still existing memories.

With concern for the present urban predicament in mind, I will now outline the concepts to be pursued in the design for an Austrian Embassy on the Via Giulia in Rome.

A) The Concept of the House as a Microcosm of the city (Program).

The underlying idea is that formal and functional themes found at the urban level repeat on the building scale. Parallel figure/ground relationships spatial typologies, degree of public/private and levels of hierarchy are found in city, house and again in suites within the house. Thus the house acts as a metaphor for the city. The positive result of this relationship between the part and the whole

is a highly constructed and continuous environment.

The choice of an embassy program, "The house of a guest in a host nation" for a context such as Rome is conducive to investigating the relationship of complex house/complex city. The formal possibilities and functional complexities (public/private and hierarchial levels) of the program suggest the components of a small city. The intention will be to integrate the miniture city into the larger one with the goal of continuing and complementing an existing tradition.

B) The Concept of Deforming the Ideal Building (Site).

The general or ideal type is analyzed and used as a point of departure and design tool in a transformation process. The point of this process is to adapt this type to the specific formal qualities of the site. An example of an ideal building is the isolated Palazzo Farnese in Rome. The characteristics of rationalized courtyard, interior components and external envelope render it an "ideal" precedent. An alternative to the ideal building is the contextual building such as the Palazzo Borghese also in Rome. Here the common elements of courtyard, interior components and exterior envelope have been transformed to accommodate very specific site conditions. The selection of the wedge shaped

site on the Via Giulia is compatible with the transformation exercise. As a point of departure the "ideal" Roman Palazzo (Farnese) has been analyzed for its formal characteristics and will be transformed to accommodate a specific set of formal and functional conditions related to the site and program.

C) The Concept of Typology

Architectural types are formal solutions that provide a structure to accommodate a special need. The range of attitudes towards the role of typology in architecture is as vast as the range of types themselves. In the work of O. M. Ungers the selection of the type is based upon: the specific building task, by its compatibility with the existing context and by its ability to intensify the idea of place. The type is used as a point, a departure and primary framework within which the creative process may take place. Within this process the character and identity of the type is re-interpreted via images, analogys, symbols and metaphors. This transformation allows the type to reappear in a new form while still retaining ties to the context out of which it was born.

The intention will be to use the following issues to generate ideas transforming the general scheme to one that maintains a very special identity. The issues are: the expression of an Austrian Embassy, the *Genius loci* and the Roman Palazzo with respect to contemporary sensibilities.

II GOAL

The objectives of the project encompass three levels of design; Urban, Building and Room. On an urban level I intend to propose a design to correct the devastation to the site area caused by Mussolini. Secondly, I intend to develop one of these pieces in a building, the Austrian Embassy. Finally I will detail one major room. The goal is to better understand architectural form and space on three different scales; urban, building and room which are vastly different yet interrelated. Furthermore, as author of these three pieces I hope to understand how specific forms and specific functions can influence rather than dictate one another.

III DESCRIPTION OF THE PROJECT

The embassy is the base of operations for the conduct of diplomacy. It is the house of a guest nation in a host country. The Ambassador is the accredited agent for diplomatic representation abroad. He is the chief of the diplomatic mission.

Embassies in capital cities have, in the twentieth century, tended to proliferate their concerns and activities as the political and economic matters of the modern world grow in complexity. Neither can an Ambassador, as a single representative of his country handle all diplomatic functions from his residence as was the case before the nineteenth century. In Rome, Residency and Chancery functions are often split. Yet in certain embassies such as the Swiss, they remain combined, reaping advantages of service and security. Research and monitoring of economic, military and cultural activities of the host country require specialists whose accommodation requirements are met with office buildings, much like any commercial or other government organization. However, there remain primary ambassadorial and diplomatic activities, receiving heads of state, foreign ministers and other diplomats, embassy receptions and diplomatic dinners, and offering cultural information about the country of origin to the general public, together with the normal consular services to its own nationals. These specific and largely formal functions require equally specialized and constituted spaces in buildings which necessarily have significance as monuments in a capital city.

Embassies vary considerably in accordance with the size, interests and diplomatic purposes of their originating states.

Detailed information about specific buildings in Rome or even elsewhere is not generally available and this program has been put together from material on certain published projects.

Chancery, cultural and entertainment suites are all common to embassy buildings, but for the purposes of the project, large research and specialized advisory departments such as Economic, Political, and Trade Delegations have not been included, as these often have no important links with the ambassadorial functions and are often housed separately.

IV LOCATION

A) Historical Survey

The Via Giulia was to be part of an extensive plan embracing both sides of the Tiber River. This plan called for two nearly parallel streets, the Via Giulia and the Via Lungara, one on either side of the Tiber. The avenues were to be of long, wide and straight proportions.

The Via Giulia was to link the Ponto Sisto with a new bridge to the Borgo. The street has since been built, almost in entirety. However, the bridge was never erected.

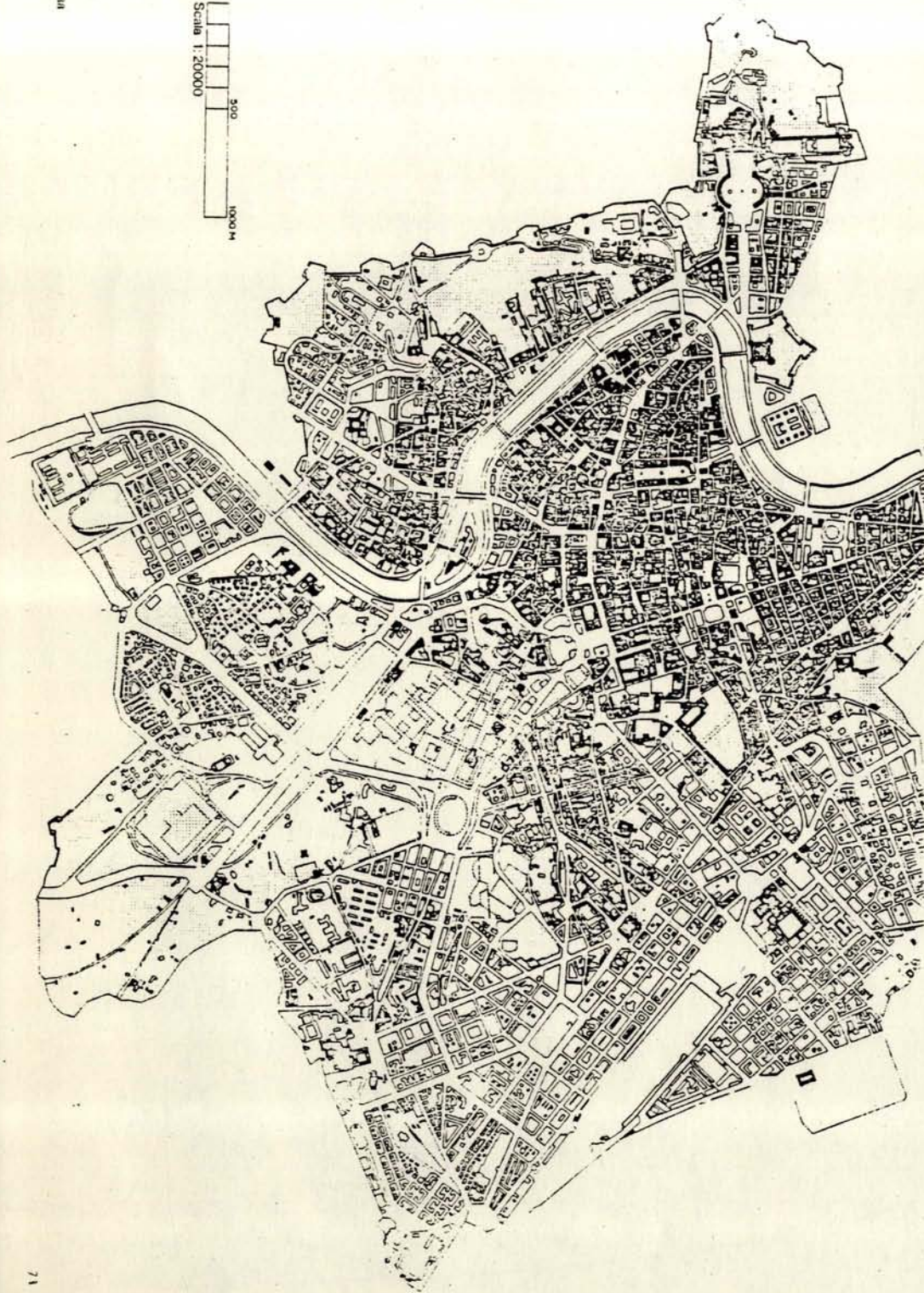
An important part of Julius II's overall plan was a square on the Via Giulia to be opened up between the Cancelleria Vecchia and the Palazzo Dei Tribunali. The latter was another one of Julius II's plans which was barely begun and abandoned. RHW Piazza was never built. If it had, it would have been a major connecting link between the major streets Via Giulia and Via Peregrinorum. In order to concentrate power into his own hands, Julius felt it necessary to gather the law courts in one place, (the Palazzo Dei Tribunali) not far from the Pope's headquarters in Borlo across from the planned square from the Papal Chancery. Because of political events this plan was abandoned.

The Via Giulia fulfilled two important functions: it linked the Ponte Sisto to the denser part of the city

and it provided a new axis for growth of the city. The Via Gulia was constructed by slicing through an older set of streets oriented perpendicularly to the Tiber. On this (south) side the buildings were not demolished but simply readjusted with a new facade on the street. On the north side property lines were drawn anew and all new structures were oriented perpendicular to the street and obliquely to the river. Even though the Palazzo Dei Tribunali failed, the Via Gulia remained a major site for new expansion in the cinquecento. While the Palazzo Farnese turned its back on the Via Gulia it had to take the street into account: witness the dramatic arch spanning it.

Instead of development intended for major public buildings, the Via Gulia became the site for private buildings ranging from speculative small houses through the intermediate palazzetti of artists and merchants to the large palazzi of the noblemen. The Via Gulia became the expansion axis for the prospering Florentine community in that quarter of the city. The Florentines built most of the palazzeti along the streets as well as the national church of Florence, S. Giovanni De Fiorentini. The embassy site is currently a rather desolate open space used in the mornings as a vegetable market. The site was

produced by demolitions during the Facist period. The area is now called Vicao Della Moretta after the pharmacy of the Moretta which had existed there since the fifteenth century. Benevuto Cellino mentions it in his autobiography as the place where he killed his enemy, the Milanese jeweler, Pompeo. As Pompeo emerged from the pharmacy Cellini attacked him, killing the man with but "two blows" of the dagger. Resting like a ruin on the site is the dilapidated chapel of S. Filippo Neri.

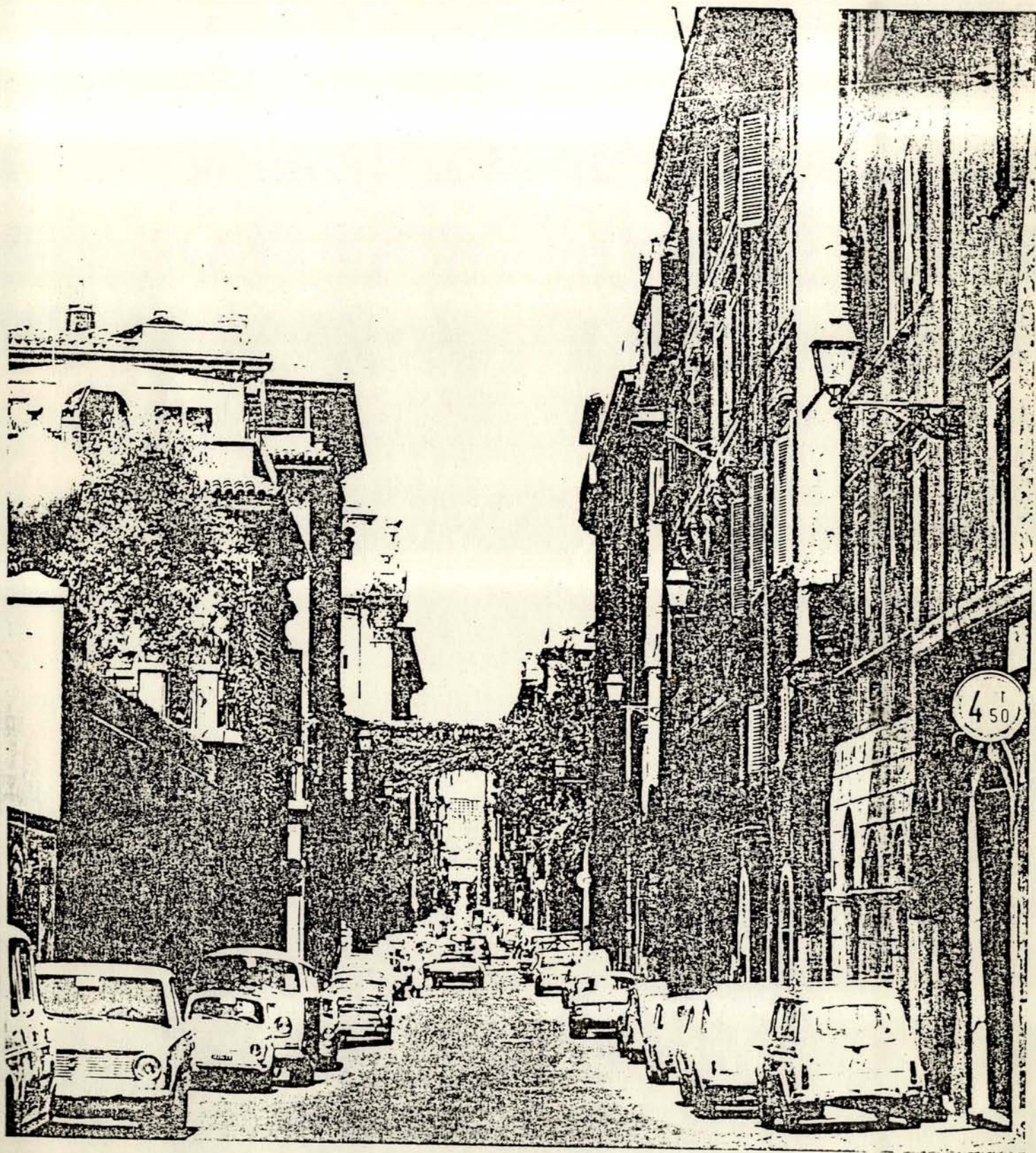


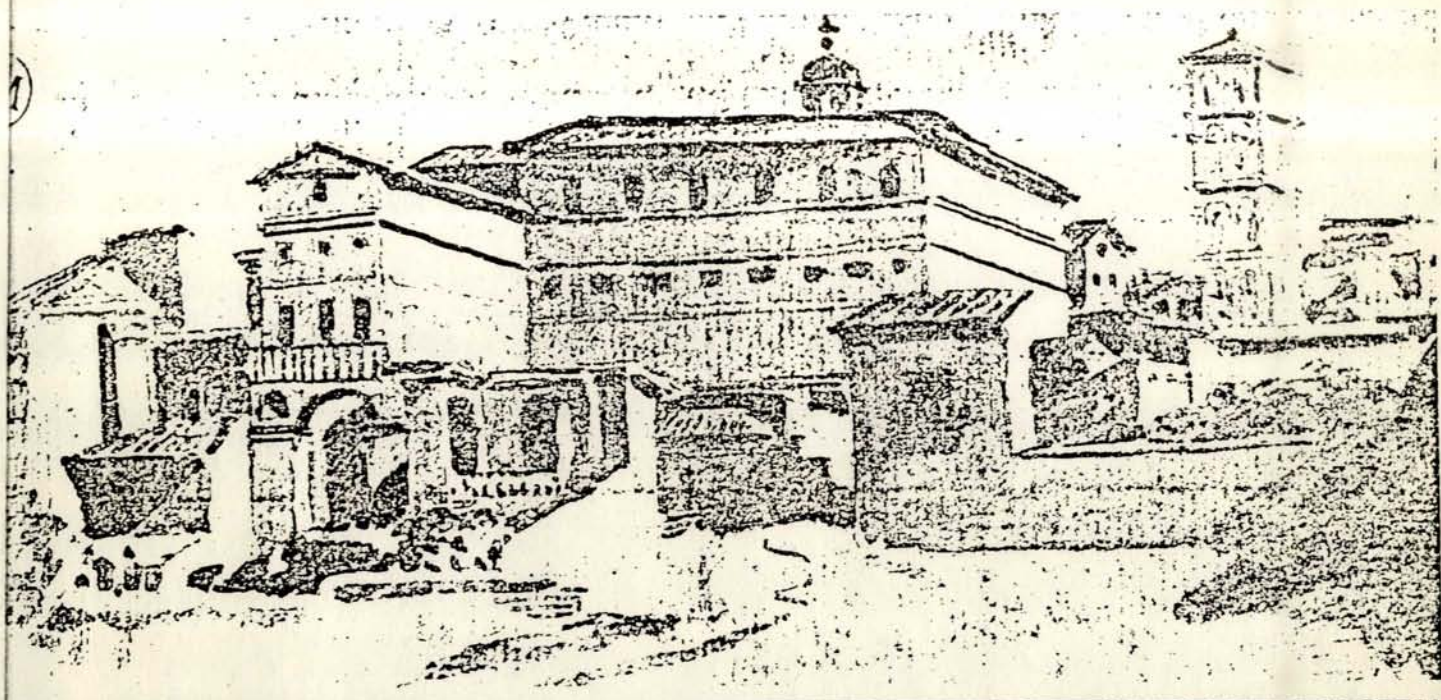
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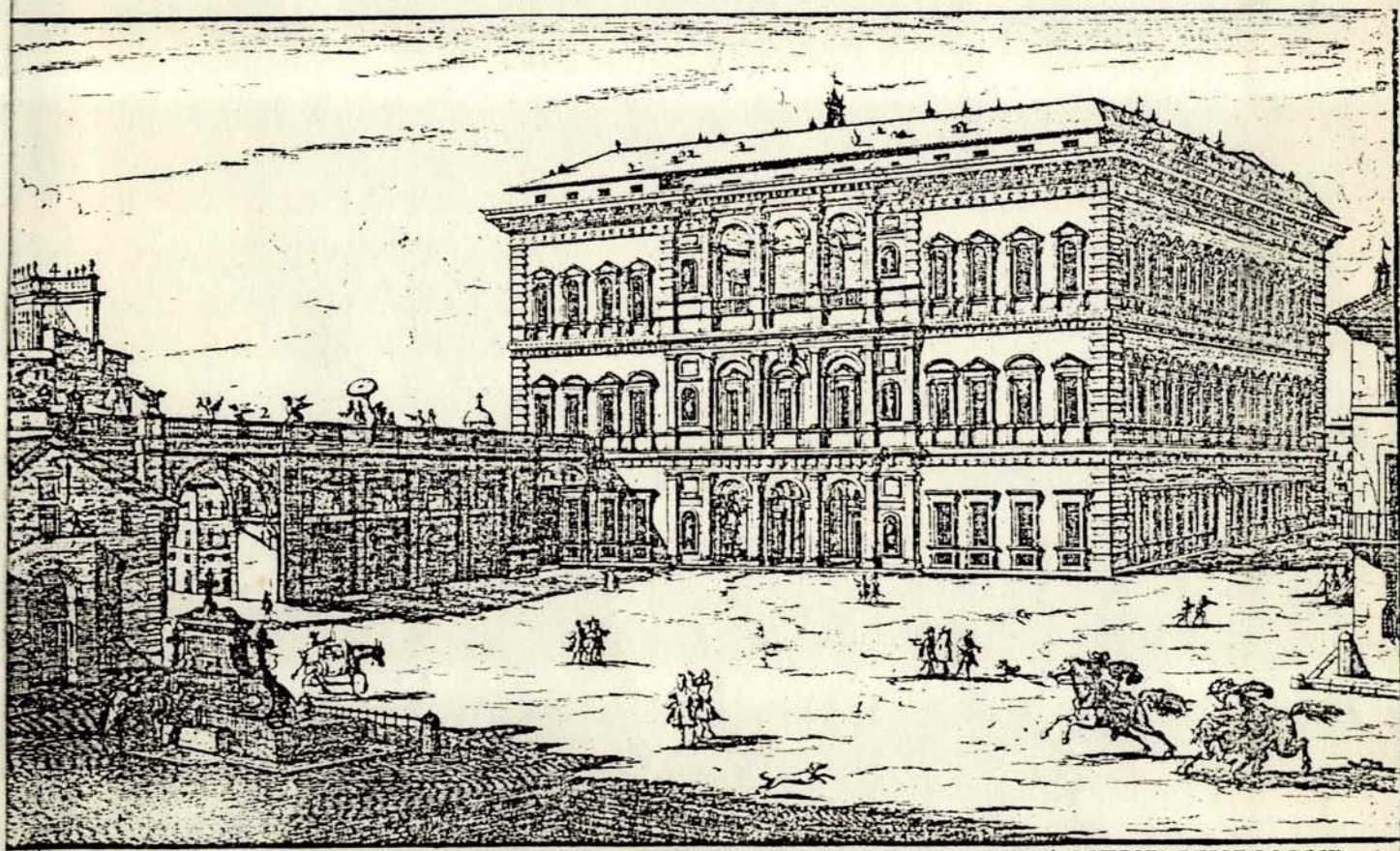
VIA GIULIA







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REGGE L'ALTRA VEDUTA DELL'ANTECEDENTE PALAZZO FARNESE VERSO STRADA GIULIA CON L'AGGIUNTA DELLE LOGGIE.

Architettura di Giacomo Barozzio da Vignola

1. Strada Giulia. 2. Arco e corridore che trapassa sopra detta strada. 3. Fontana del Mascherone. 4. Loggia del Palazzo de Sig.^{ra} Falconieri.

Disegnato da G. B. Piranesi

Dato in luce da Domenico de Rossi della via Staggia in Roma alla Piazza con Prusci del S.P. e licenza de Sup.

8

V PROGRAM

A) Program Requirements

1. Embassy

a) Entrance Hall

Administrative office	15M ²
Cloak rooms	15
Phones	15
Toilets	30
Staff lounge	30
Hall	75

b) Reception Facilities

Gallery	60
Reception hall	210
Dining room	65
Study	45
Music room	45

c) Kitchen and Support Services

Kitchen	45
Pantry	15
Cold storage	15
Storage (dry)	15
Service entry	22.5
Toilets and Dressing	15
Offices for Personnel	15
Dining for Personnel	22.5

d) Ambassador's Private Residence

Living Room	60
Dining room	45
Fireplace room	30
Private dining room	15
Master bed suite	60
Guest bed suite	75
Childrens bed suite	75
Childrens day room	30
Butlers pantry	7.5
Kitchen	22.5
Bath	15

e)	Servants apartments	
	Hall	7.5M ²
	Living	15
	Dining	7.5
	Kitchen	7.5
	Bed	15
	Bath	7.5
f)	Transport Section	
	Parking	105
	Dispatchers office	15
	Chauffers day room	15
	Bicycle storage	15
2.	Chancery	
a)	Entrance Hall	
	Entry	15
	Lobby	60
	Restrooms	30
	Phones	7.5
	Guardroom	7.5
b)	Administration Suite	
	Waiting area	30
	Administrators office	22.5
	Staff 2 at 15	30
	Storage	7.5
	Clerical 2 at 7.5	15
c)	Information Center	
	Stocks	60
	Reading area	30
	Circulation desk	7.5
	Personnel offices	15
	Duplicating	7.5
	Film & stationery store	15
d)	Exhibition Hall	
	Lecture hall	150
	Projection booth	15
	Chair/exhibition storage	45

c) Chief Administrators Private Residence

Living room	45 M ²
Dining room	22.5
Master bed suite	45
Childrens beds	45
Study	30
Kitchen	15
Bath	15

B) Program Required by Type

1. Public Services	810M ²
Entrance Hall (Embassy)	75 M ²
Coatrooms, toilets, security, phones	75
Staff lounge	30
Kitchen: offices, storage	120
Parking: garage, offices, storage	135
Entrance Hall (Chancery)	60
Toilets, security, phones	60
Administrative: offices, waiting	120
Information center	135
2. Entertainment	800M ²
Reception rooms	350
Dining	120
Kitchen	60
Exhibition: hall, storage, services	210
Storage, services	60
3. Private Services	450M ²
Servants apartments	360
Archives	90
4. Housing	750M ²
Ambassadors residence	405
Chief Administrators Residence	270
Guest Suite	75

 2810M²

C) Description of Programmatic Components (Embassy)

1. Reception Suite

The intent of the reception section is to accommodate the primary ambassadorial and diplomatic activities such as receiving heads of state, foreign ministers and other diplomats, embassy receptions and diplomatic dinners.

Components

- a) Entrance Hall
- b) Reception Facilities
- c) Kitchen and Support Services

a) Entrance Hall

The Entrance Hall is where:

Guests will be relieved of their coats

Guests will be received

Guests will gather before entering the official reception rooms

Guests will wait for their limosines

Elements:

Hall 75M²

General: above

Specific: Provide a small seating area,
Decorate to befit its image - a point of arrival & departure

Coatroom, gentlemen 15M²

Coatroom, women 15M²

General: when in use an attendant will service the guests

Specific: provide 60 linear feet of storage each

Restroom, gentlemen 15M²
 Restroom, women 15M²

General: These facilities shall serve all the dignitaries in a functional way with ample space, privacy, sophisticated layout and equipment.

Specific: Provide 5 urinals 5 WC (men)

Staff Lounge 10 WC (women)

General: This space shall serve as a discreetly connected space to which service personnel may retreat when not performing their duties.

Specific: Provide for a sitting area, coffee & bar and kitchenette.

Administration Office 15M²

General: Accessible from the lounge and the service facilities.

Specific: Provide a desk, 3 chairs and a file cabinet.

Telephones 15M²

General: Accessible from main hall.

Specific: Provide 3 telephones

d) Reception Facilities

Since these are the honorific rooms in the building, decorate with paintings, murals and sculpture.

Gallery (First Reception Room) 60M²

General: A space for the exhibition of Austrian art, thought more to be a space of transient nature than the rest of these spaces.

Salon (Main Reception Room) 210M²

General: A large scale reception room where a large number of guests can gather.

Specific: Provide access to outdoors, art to adorn wall surfaces. Chairs, tables in small seating areas, a fireplace, storage.

Study 45M²

General: A space smaller and somewhat more domestic in scale, as a theme celebrating Austrian achievements in history and international relations, particularly as it relates to Italy.

Specific: Provides a fireplace, book shelves, display cases, tables & chairs.

Music Room 45M²

General: Intended as a room to dance and loosen up in.

Specific: Provide a grand piano.

Dining Room 105M²

General: A rather formal space focusing on the table setting related to areas where food is prepared.

Specific: Provide facilities to manipulate the mood (light & sound).

Seating for 42.

D) Kitchen and Support Facilities

Elements:

Kitchen 45M²

General: Ample space for the preparation of food and drinks. The kitchen is related to other service areas in the Embassy and to the dining room.

Specific: Provide for meat & vegetable preparation tables, a refrigerator, freezer, broiler, fryer, serving table, dishwasher, and dumb waiter.

Pantry 15M²

General: The pantry is where all serving utensils are stored and where food is given the finishing touch, as far as arrangements are concerned, before it is served.

Specific: Provide ample counter space, storage cabinets and a dumb waiter.

Food Storage Cooling Room	15M ²
General: Storage of all foods apart from wine	
Specific: One part is a dry storage room with shelves, the other a walk-in cooler with shelves.	
Storage, non foods	7.5M ²
General: Storage of linen, candle holders, vases, etc.	
Specific: Immediately related to pantry, provide storage cabinets and drawers.	
Wine Storage	7.5M ²
Specific: Provide racks and a carefully controlled environment	
Cleaning and Maintenance Utensils	7.5M ²
General: This space is not to be related to any of the areas where food is handled.	
Specific: Provide accommodation for vacuum cleaners, sinks where water can be obtained and disposed of.	
Kitchen/Dining Room for use of Service Personnel	15M ²
Specific: Private, a table, 8 chairs and a serving counter.	
Service Entry	22.5M ²
General: Acts as a place for incoming services, goods and personnel	
Service Personnel Changing Rooms - Men	15M ²
Women	15M ²
Specific: Provide lockers, benches, a shower and restroom.	

2. Ambassadors Private Suite

General: Normally the Ambassador and his family can use the main entrance sequence to the Embassy for their private living quarters. On occasions, however, that will not be possible. Therefore, make provision for a secondary entry.

Specific Elements:

Living Area 60M²

General: Accommodates normal family life and very small scale entertainment.

Specific: Provide chairs, tables, access to outdoors.

Private Dining Area 45M²

General: As living area.

Specific: Provide table and seating for 12, access to kitchen

Fireplace Room 30M²

General: A cozy, Austrian style and rustic retreat, totally informal.

Specific: Provide a fireplace and views of nature.

Kitchen 15M²

General: To serve the private living quarters only. If needed, supporting facilities may be used in the large kitchen.

Specific: Provide typical kitchen appliances, storage.

Master Bedroom Suite 60M²

General: Bedroom for Ambassador and wife.

Specific: Provide sleeping, dressing, bathing and work facilities

Guest Bedroom Suite

60M²

General: Bedroom intended for use
by a visiting diplomat

Specific: Provide as master bedroom
with addition of an office space
separated from the bedroom itself.

Childrens Bedrooms (3 at 25M²each)75M²

General: Smaller and less elaborate
than master bedroom.

Childrens Dayroom

20M²

General: Room intended for recreation
use by children.

Specific: Provide access to outdoors,
childrens beds.

Storage, linen closets

7.5M²

3. Transportation Section

General: Access from here directly
to the Ambassadors residence and
to the service hallway/entry.

Specific Elements

Garage

105M²

Specific: Provide parking for 5 cars
with very basic facilities for
car maintenance.

Dispatchers Office

15M²

Specific: Provide a desk, 3 chairs
and radio facilities.

Chauffers Day Room

15M²

Specific: Provide a desk, 2 chairs,
couch and table.

4. Servants Private Suites

General: There will be 6 apartments altogether for 2 security guards, 1 chauffeur, 2 cooks and 1 administrative officer, all are Austrian citizens, most of whom will be taken from the Austrian Government in Vienna.

Special Elements

Hall	75M ²
Living area	15
Dining area	7.5
Kitchen	7.5
Bedroom	15
Bathroom	7.5

1. Public Section

Special Components:

- a) Entrance Hall
- b) Exhibition/Lecture Hall
- c) Information Center
- d) Consular/Administrative Offices

a) Entrance Hall

Specific Elements:

Main Lobby

General: A place of arrival and orientation bringing all the public spaces together

Specific: Provide a receptionist/desk who is responsible for helping people to the various facilities, as well as control of people entering and exiting.

Toilet: Gentlemen 15M²

Specific: Provide - WC ____ urinals

Toilet: Women 15M²

Specific: Provide ____ WC

Phones

15M²

Specific: Provide _____ phones

B) Exhibition/Lecture Hall

General: The intent of this facility is to provide the public of Italy with accurate historical and contemporary information concerning Austria, its government and its customs. Towards this end, in conjunction with the information center, films, publications, library and exhibit services are maintained.

Specific Elements

Hall

150M²

General: Accommodates changing exhibitions on topics related to Austria or Austria-Italian relations. And used for various kinds of presentations.

Specific: Provide seating for 150.

Projectionists Booth

75M²

Specific: Provide film storage, projection table and chair

Exhibition Office

15M²

General: Office of exhibit curator

Specific: Provide a desk, 3 chairs and file cabinet

Exhibition/Chair Storage

30M²

C) Information Center

General: See Exhibition/Lecture Hall

Specific Elements

Stack area

30M²

Specific: Provide 150 linear ft.

Film: Card catalogue & storage

75M²

Specific: Provide storage cabinet

Reading area

General: Spacious work area

60M²

Specific: Provide chairs & work tables

Duplicating Room 75M²

Specific: Provide a Xerox machine
and work table

Circulation Desk 7.5M²

General: Locate in close proximity
to the entrance to serve as contra
point.

Specific: Provide a work counter,
2 chairs and a book processor.

Personnel Offices (2 at 7.5M² ea.) 15M²

General: Offices for use by librarians.

Specific: Provide a chair, desk and
file cabinet.

D) Consular/Administrative Offices

General: This section serves as the
administrative and housekeeping unit
for the Embassy handling, purchasing,
maintenance and accounting. This
section is also responsible for the
operation of a small store where
Embassy personnel can purchase
cigarettes, liquor and duty-free
Austrian items. The administration
officer supervises these activities.
He also performs consular duties whenever
necessary. The administration officer's
main duties are visa authentication
and advising Austrian students in Italy.

Specific Elements

Waiting area 30M²

General: An area where applicants for visas
or other standard documents may wait till
their case may be handled. If any documents
need to be filled in, the study desks in
the information center may be used.

Specific: Provide comfortable chairs, tables, receptionist w/desk.	
Chief Administrators Office	22.5M ²
Specific: Provide 3 chairs, desk and file cabinet.	
Staff Offices (2 at 15M ² ea.)	30M ²
Specific: Provide 3 chairs, desk and file cabinet.	
Clerical Stations (2 at 7.5M ² ea.)	15M ²
Specific: Provide a chair, desk, work table and file cabinet	
Storage	75M ²

D) Structural and Mechanical Issues

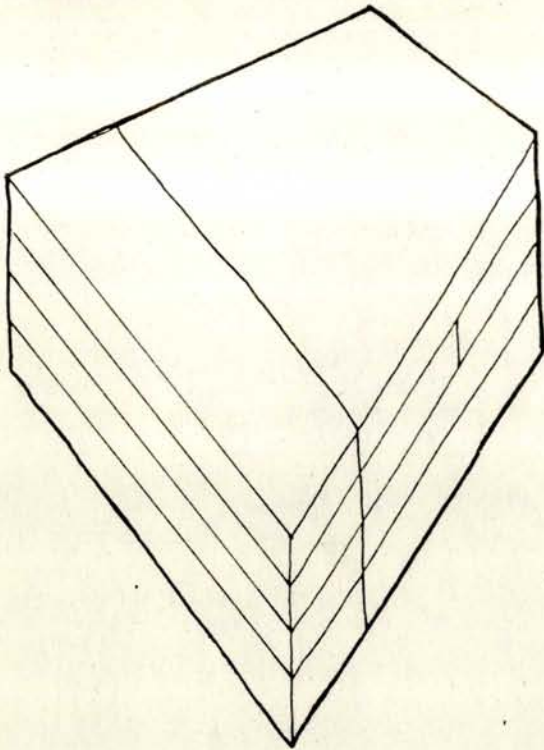
1. Structural

General: There are no demanding spans or excessive tall spaces in the program. Typically, the program is a collection of special conditions which structurally, as well as functionally, and spatially, have to be fused. This will call for a great deal of flexibility in the structural system chosen.

2. Mechanical

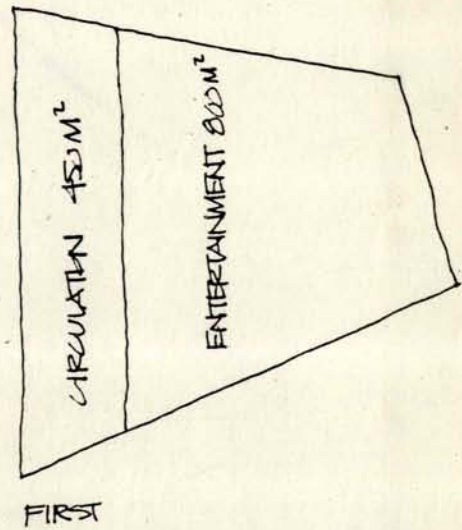
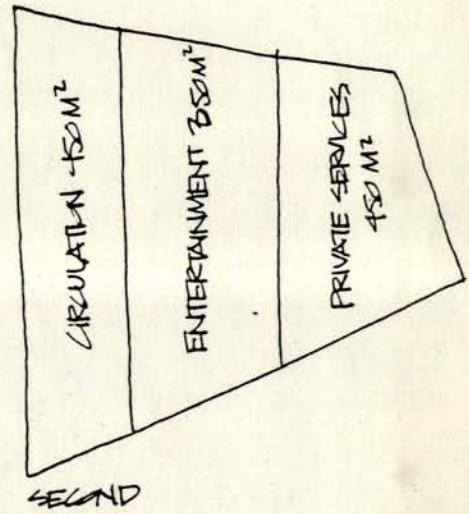
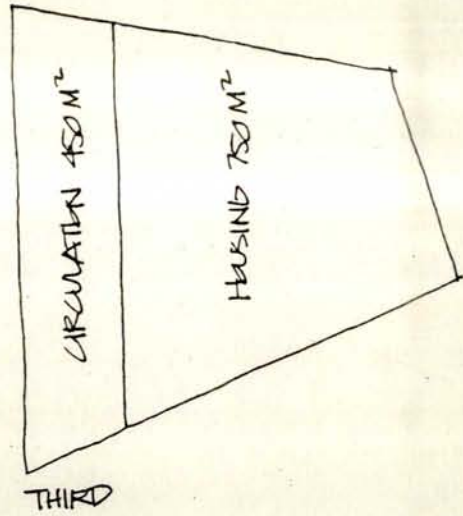
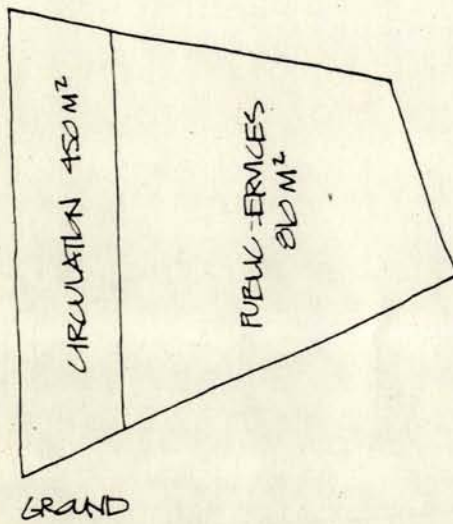
General: In the Embassy, with its large spaces for large numbers of people, it is important that the air handling system can respond properly to peak conditions, like a party of 200 smoking guests. Generally, the requirements for ducts, piping, electrical and other mechanical equipment is not extraordinary. The Rome climate calls for heating in the winter and cooling in the summer. The mechanical components should be deployed so as to avoid visibility and enhance servicability

Specific: Separate systems for air handling may be necessary to service the different functions of services/offices, entertainment facilities and housing.



TOTAL SITE AREA — 1300 M²

BUDG/SITE RELATIONSHIP
(AREA)



VI ANALYSIS

A) Genius Loci

The structure of a Roman genius loci may be analyzed by categories of space and character. The basic spatial component of Roman architecture is the axially ordered enclosure. This idea about spatial definition and order is consistent in the most general to most specific level of Roman architecture. On the broadest level, the 7 hills of Rome act as an enclosure to the city. Running through the city is the axis urbis which connects St. Peters with the Temple of Venus. Thus the city of Rome itself is an axially ordered enclosure. This idea is seen again in the scale of urban space. For instance, in the Coliseum, at St. Peters Square, and the Campidoglio. On the scale of the individual building it also works, witness the Farnese Palace. Rome is spatially comprised of a sequence of interiors; the interior of the Compagna, the interior of the city, the interiors of its urban spaces, the interiors of its buildings, and finally in the interiors of the rooms. All interiors are unified by the common idea of an axially ordered enclosure.

The character of a Roman house is rooted in the relationship between architecture and nature. The expression of this idea is manifest in the transformation of "the wall" from a crude form in the landscape to the refined palace facade in the city. In the landscape,

or ferre, rivers had cut channels in the tufa (volcanic rock that covers the Compagna) that resemble streets. Thus, the rock becomes a crude suggestion of a building. In the country the form of architecture then resembles ideas found in the landscape. Buildings are constructed from the same material as the earth and thus appear to be carved from it.

In the city, streets also appear as carved out spaces in the rock rather than a constructed environment. The buildings are unified, enclosed forms characterized by plasticity and heaviness. In the Roman Palance the exteriors are given to the ancient forces, as the wall maintains a profane relationship with the street and the natural world. Within the interior, the sacred relationship between man and the ideal world is manifest in the columnar courtyard.

B) Urban Analysis

1. Edges

The area is characterized by a series of parallel edges that begin at the banks of the Tiber River and conclude with the boundary lines of the Via Giulia. The primary issues concerning these edges are reinforcement of identity and the relationship between them.

The Via Giulia gains its definition from the long straight edges that describe it. The maintenance of the edge definition is important because the intention of this street is to make a platonic organizer and connector.

The Tiber River is contained by smooth, parallel winding edges. Like the Via Giulia, it is a space contained by rational boundaries. The river and the street are mediated by the jagged edges of the houses along the street that turn their backs on the Tiber. The potential of the site lies in making a connection between the space of the river and that of the street. Both maintain a similar organizational basis and purpose. If the Tiber is a sinuous spine that unifies most of Rome and the Via Giulia is a spine that organizes a segment then in connecting the two one is relating the part to the whole.

2. Sequences

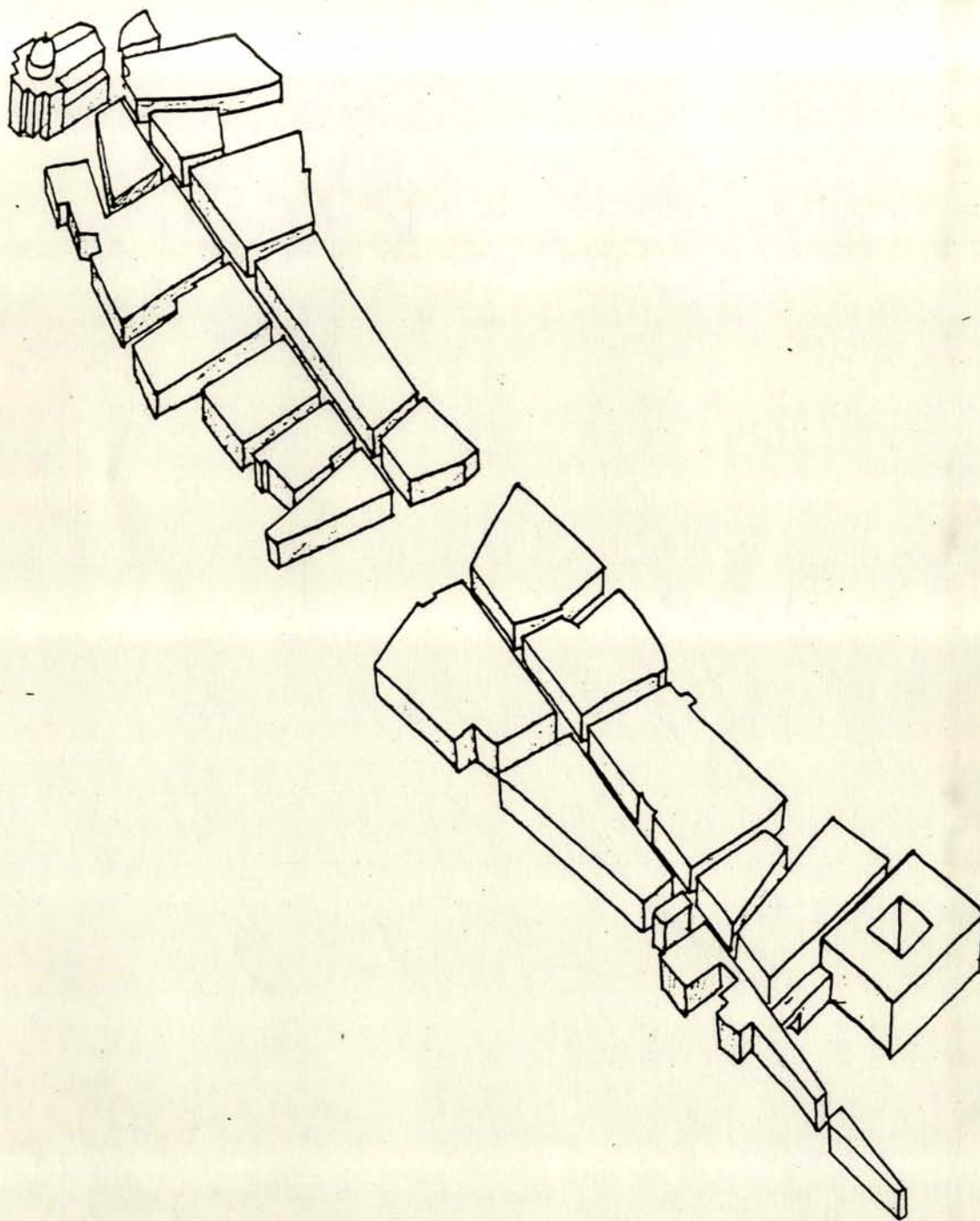
The area is characterized by two distinct spatial sequences and it is located centrally to both. The first sequence runs the length of the Via Giulia. It begins in the Piazza del Oro marked by the Chiesa de S. Giovanni de Florentini and runs uninterrupted towards and past the Gateway of the Farnese Palace, through a transitory zone and culminates with the Ponte Sisto. The role of the site along this sequence will be to establish a relationship with the river through orientation and to acknowledge the intersection as the merging of two paths.

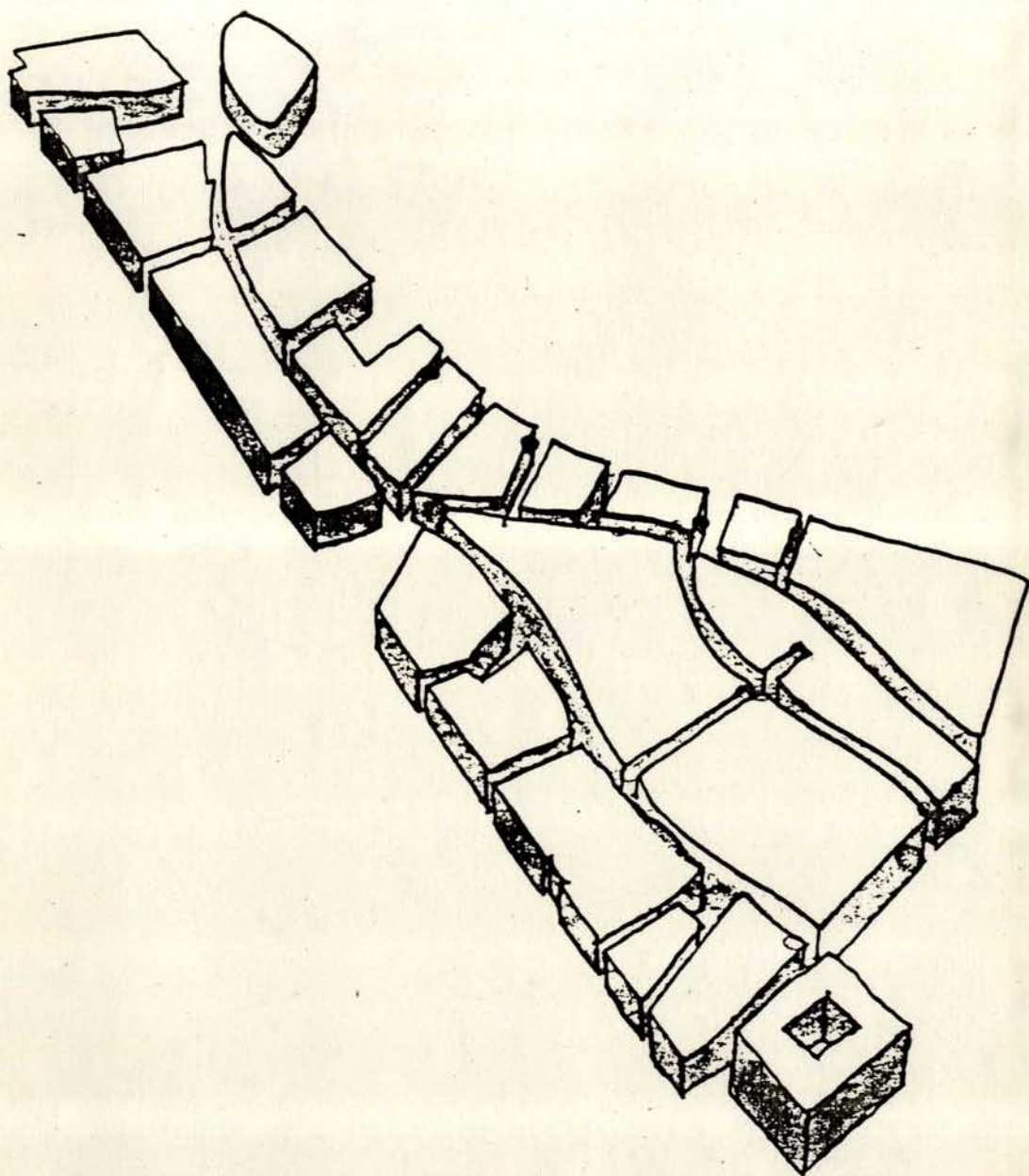
The second sequence begins with the crossing of the river, is punctuated by the Via Giulia in the center and ends at the Chiesa Nuova on the Corso De Vittorio Emanuele. The issue here is to what degree the path

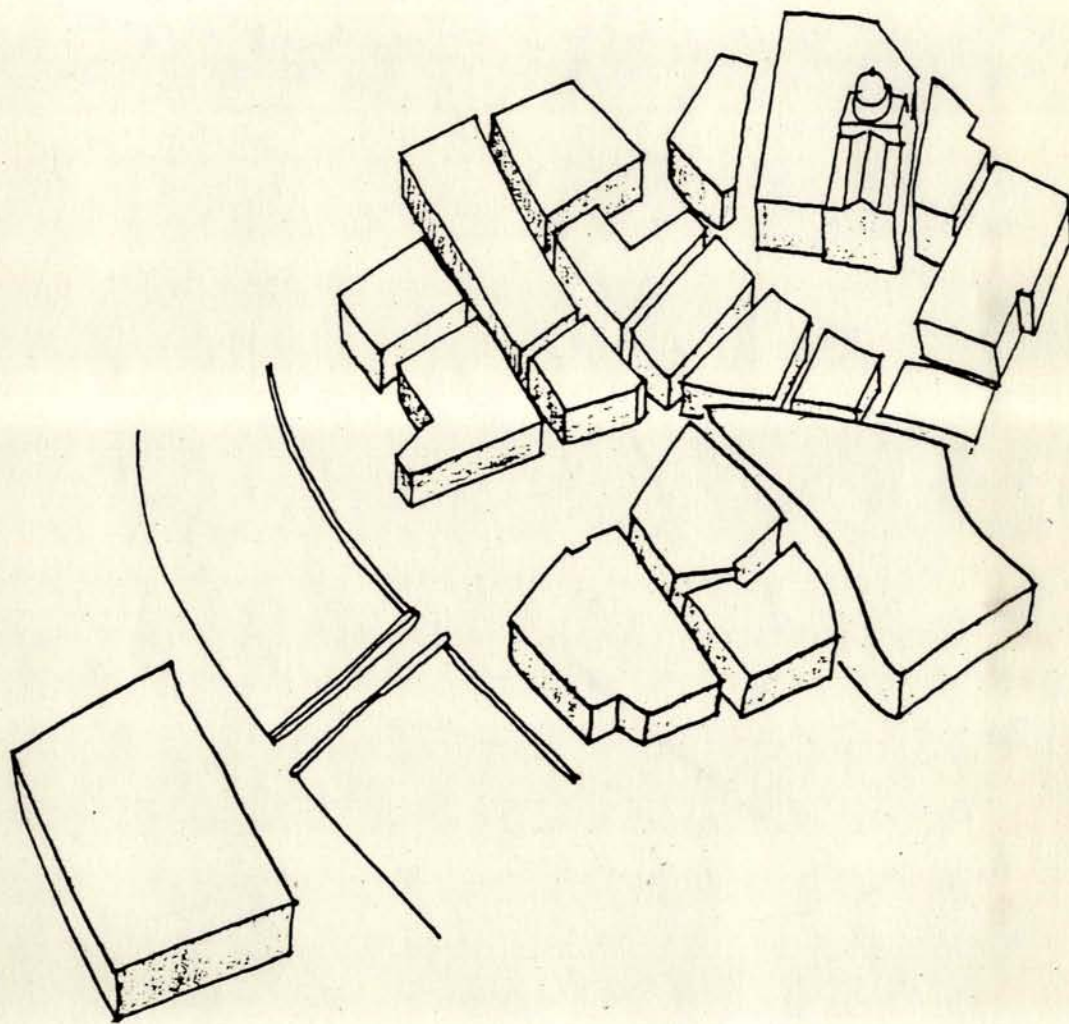
is maintained and how it is reinforced.

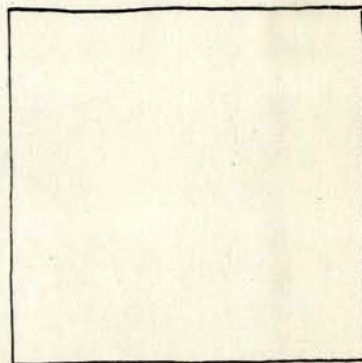
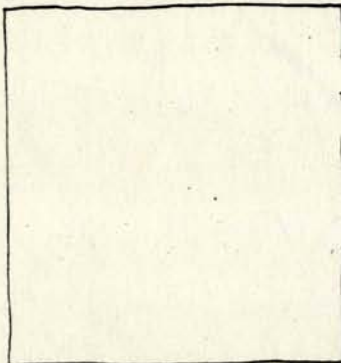
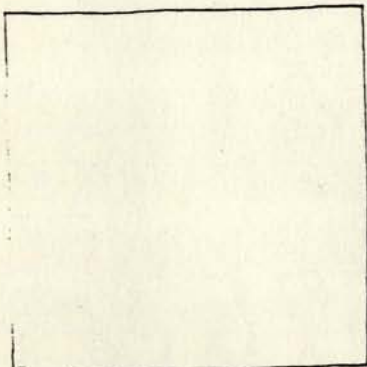
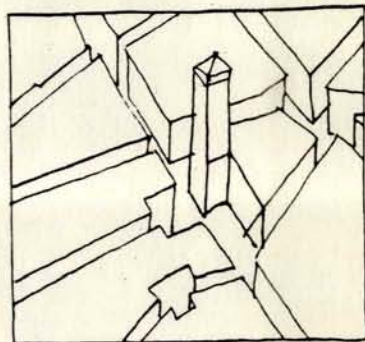
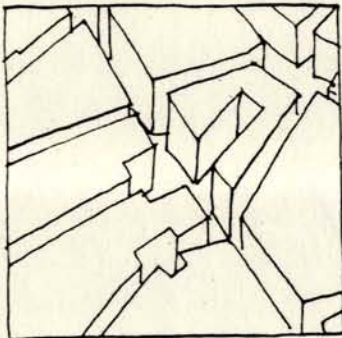
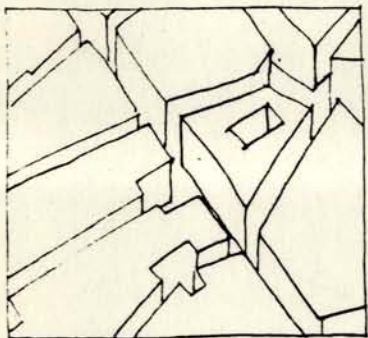
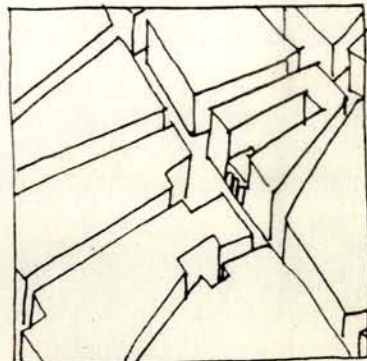
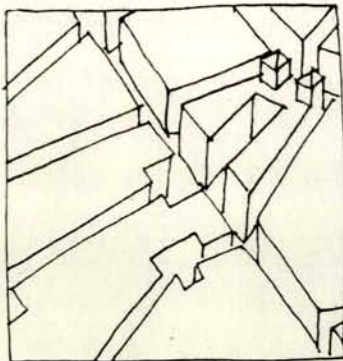
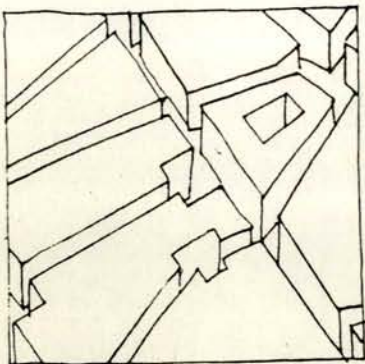
3. Gateways

Rome gains its spatial quality from a rich matrix of streets and squares. The transition from one space type to the other is usually accomplished via a gate, expressed literally or implied. The Via Giulia is no exception. One enters the Via Giulia through a gateway implied by the symmetrical massing of the Chiesa de S. Giovanni de Fiorentini and an accompanying palace and leaves through the literal gateway of the Palazzo Farnese arch. While the entrances to this avenue are expressed longitudinally, they are suppressed latitudinally. The issue here is to establish such an entrance to the Via Giulia, while acknowledging the strength of the existing path. The expression of entry may encompass both sides of the street. The major entry from the Tiber may be literal while the entry through the Via de Banchi Vecchi may be implied.

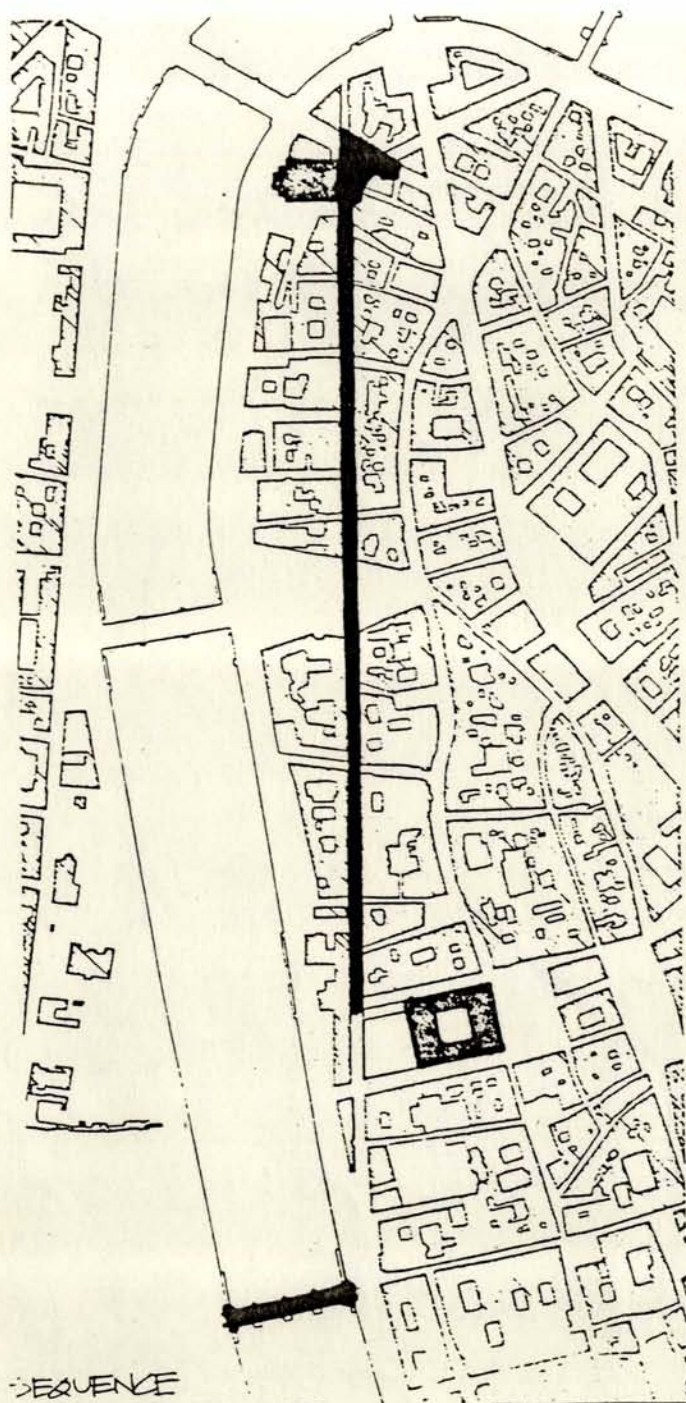




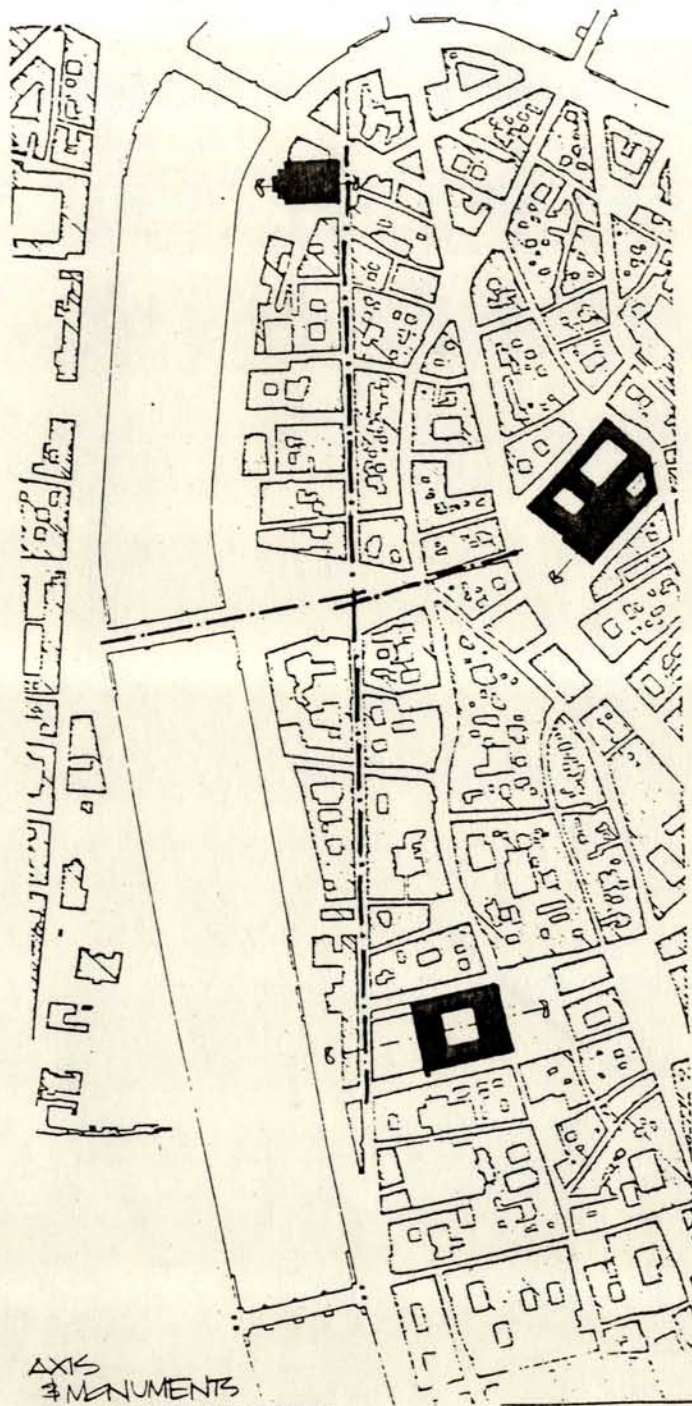




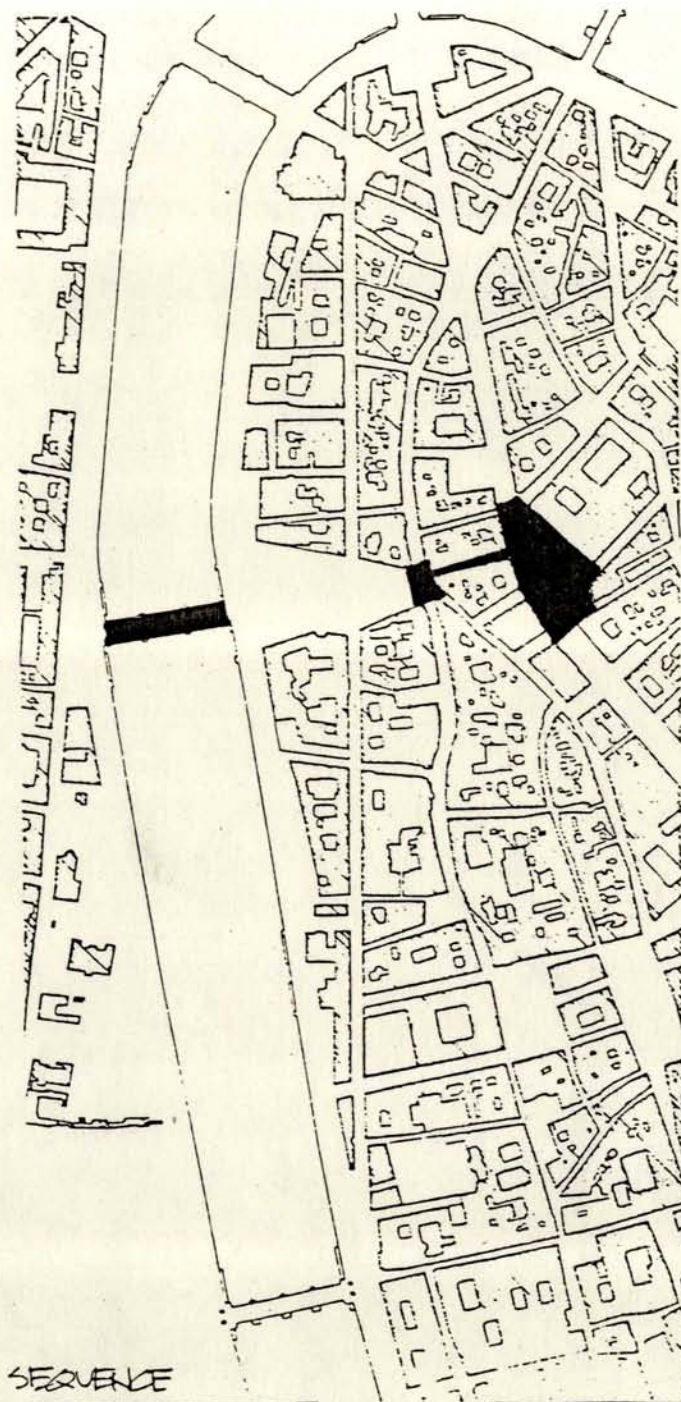
EDGES



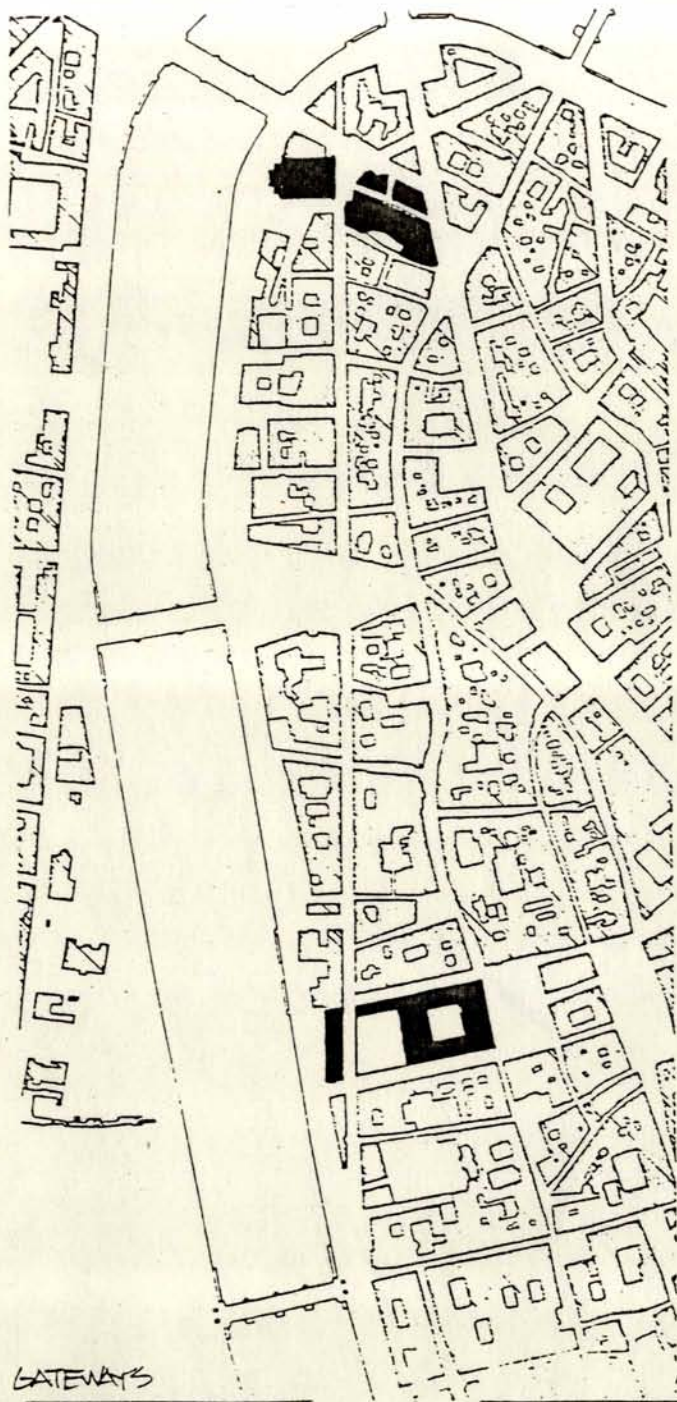
SEQUENCE



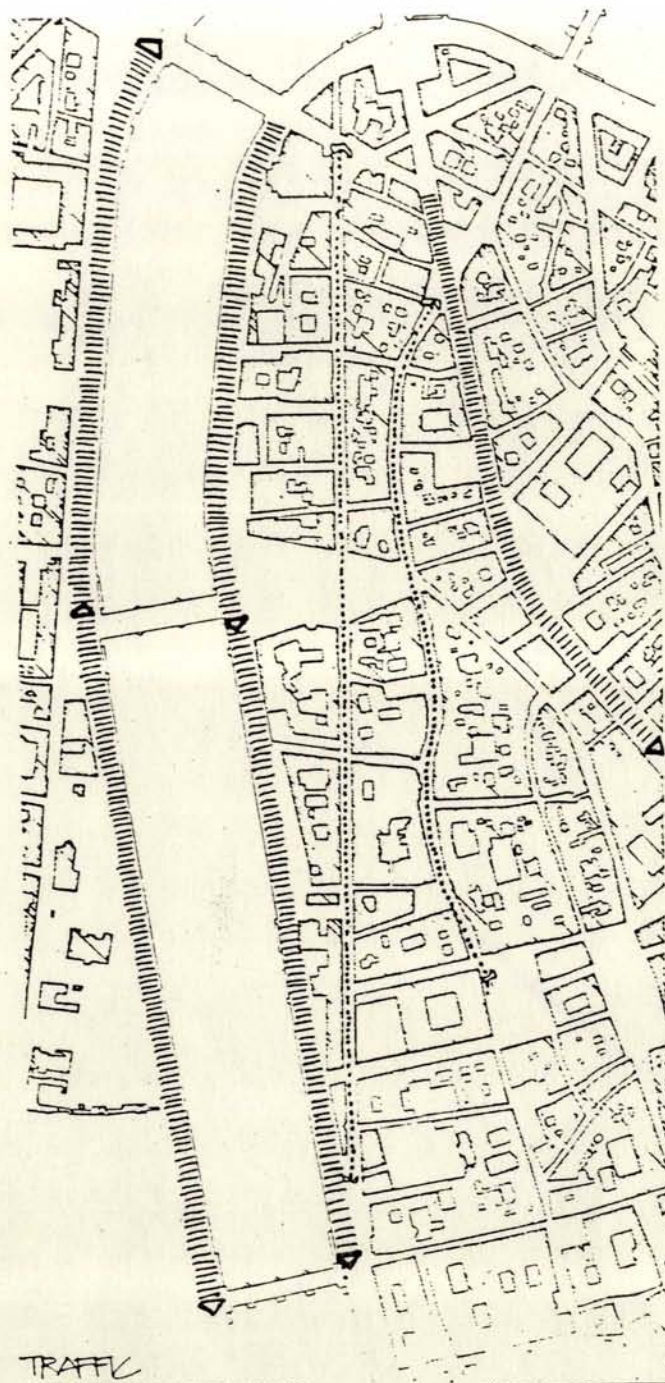
AXIS
& MONUMENTS



SEQUENCE



GATEWAYS



HEAVY
LIGHT

TRAFFIC

VII Typology

The transformation of the palazzo type is the fundamental basis for this thesis. The catalysts for this transformation will be found in the accommodation of the following concerns:

1. The embassy institution or a city within a city.
2. An irregular site.
3. Modern sensibilities about space and construction.
4. The genius loci.
5. An Austrian national symbol.

The following series of analysis drawings attempts to explain these ideas:

1. The function of an embassy is to act as a cultural microcosm of its host country in a guest city. The diverse functions contained within an embassy: reception halls, libraries, lecture halls, shops, offices, honorific and ordinary housing, etc. lend the building to being a "city within a city." One can use similar adjectives to describe the palazzo type due to the multiple functions and spatial types that it contains within its walls. Due to its contextual appropriateness and ability to house the embassy institution, the palazzo type has been chosen as a framework within which to express the Albert metaphor. The following drawings break down into two parts. First embassy types are analyzed for functional considerations and then a palazzo is analyzed for its formal and functional abilities to accommodate a "city within a city."

2. Accommodation of an irregular site.

The following buildings were analyzed for their ability to transform the generic palazzo type to adapt to the specific formal qualities of the site. The intent of the analysis was to gain an insight into transformation strategies.

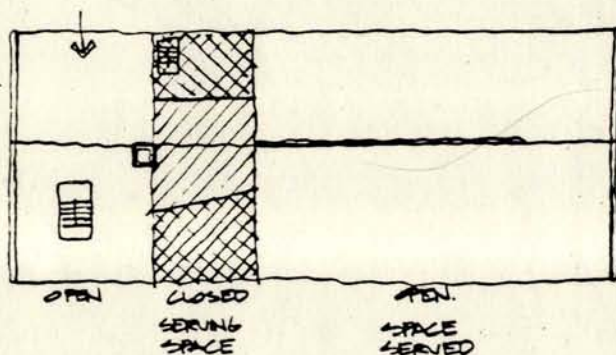
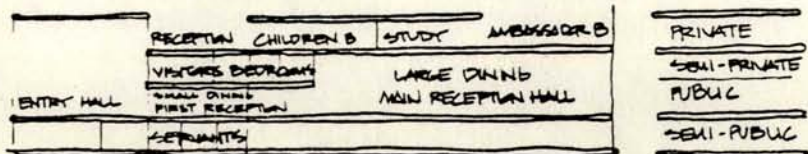
A. Palazzo della Consolata

Consolata utilizes a strategy of transformation to accommodate its wedge shaped site. The major gesture is to crank the adjacent sides to fit the site. The composition maintains order through a central courtyard and a strong series of lateral zones. These lateral zones accommodate the primary suites of the palazzo which are again mediated by service zones.

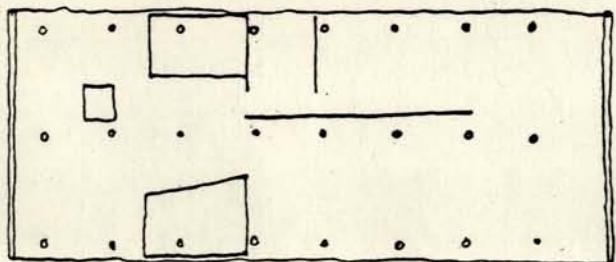
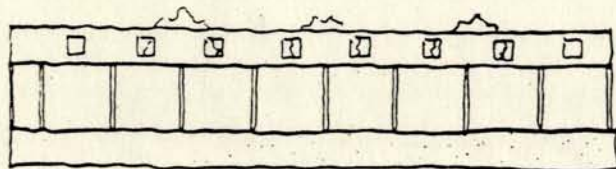
B. Palazzo Borghese

Borghese utilizes a strategy of fragments to solve its contextual problem. Like the Palazzo della Consolata, it emphasizes a series of ideal fragments to respond to the primary conditions of entry from the southern piazza and entry from the northwestern piazza. Additionally, ideal fragments respond to the secondary conditions of the street with the two linear palazzi. These 4 palazzi are then interwoven by a series of transitory pieces. The end result is a composite building that accommodates its site.

FRENCH EMBASSY IN BRAZILIA - AMBASSADOR'S RESIDENCE
 LE GREUSIER
 1965

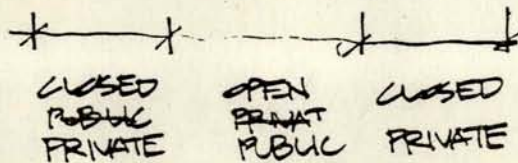
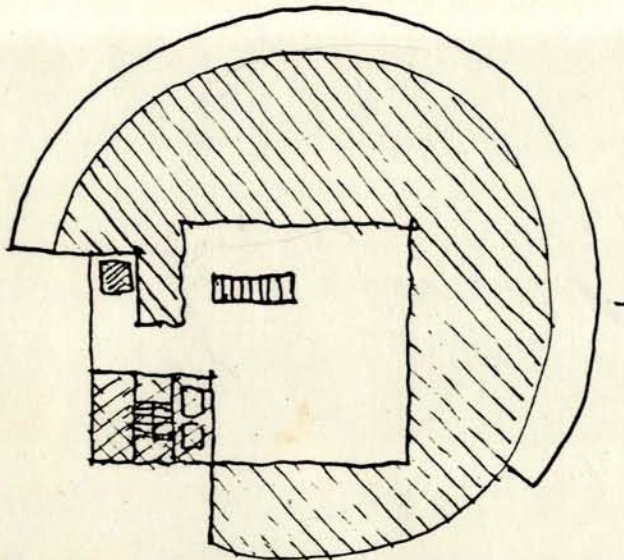


ZONING & CIRCULATION



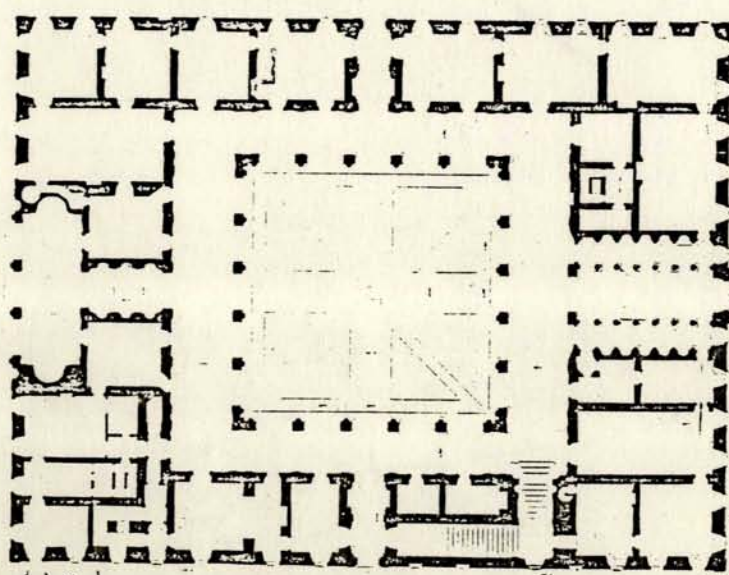
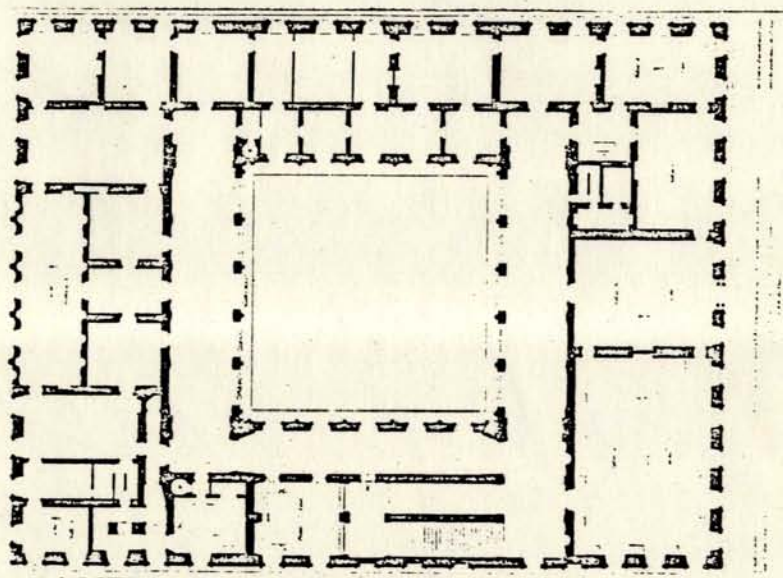
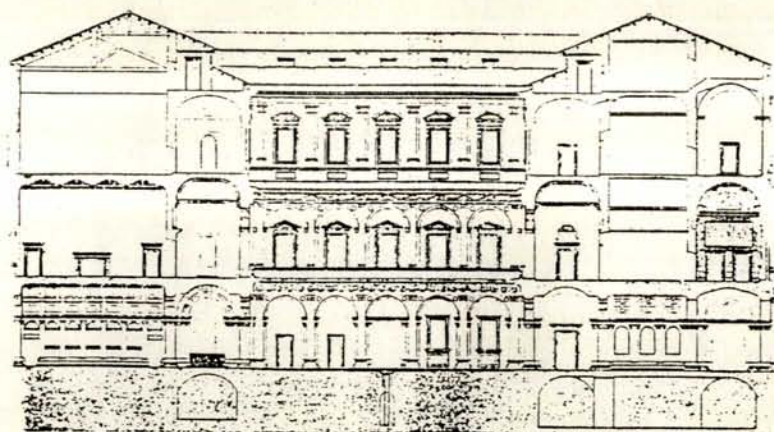
FRENCH EMBASSY IN BRAZILIA - CHANCERY OFFICES.
 LE CORBUSIER
 1965

CONFERENCE RECEPTION	AMBASSADOR	CAPITAL - PRIVATE -
CONSULATE	SECRETARY	- SEMI PRIVATE
ARCHIVES	LIBRARIAN	
"	MILITARY	SHAFT
"	CULTURAL	
"	CONSULATE COMMERCIAL	
"	FINANCE	- SEMI PUBLIC
"	VISA. CONSULATE OFFICES	BASE - PUBLIC

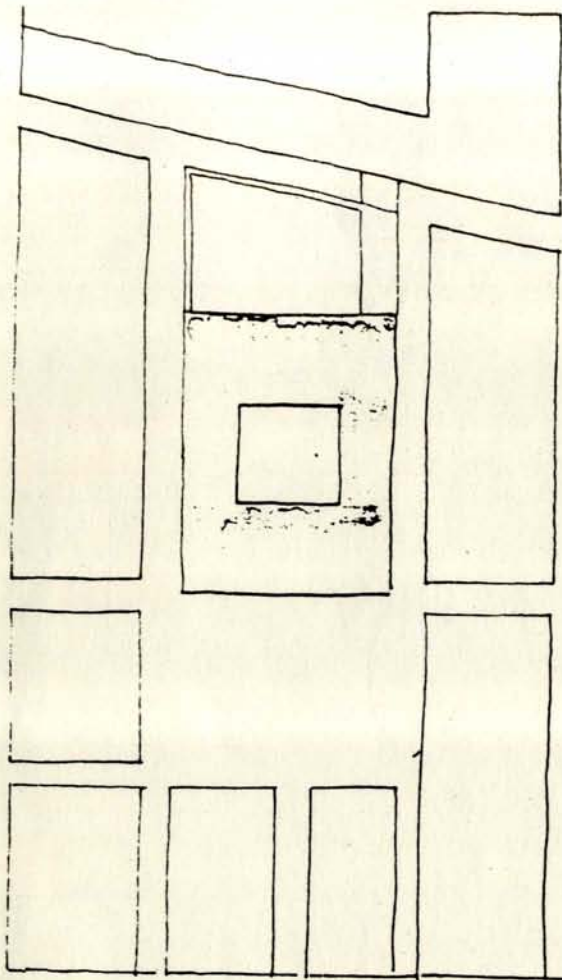


CIRCULATION AND ZONING.

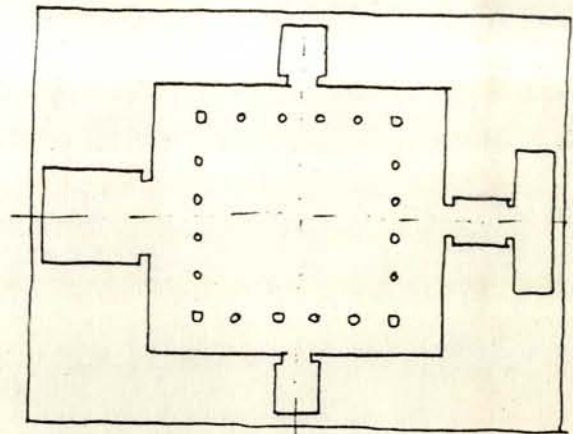
NO.1



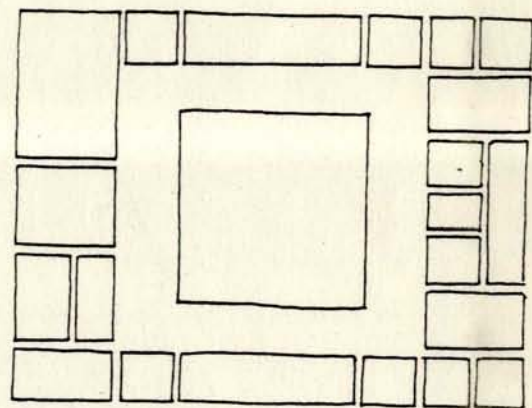
No. 1



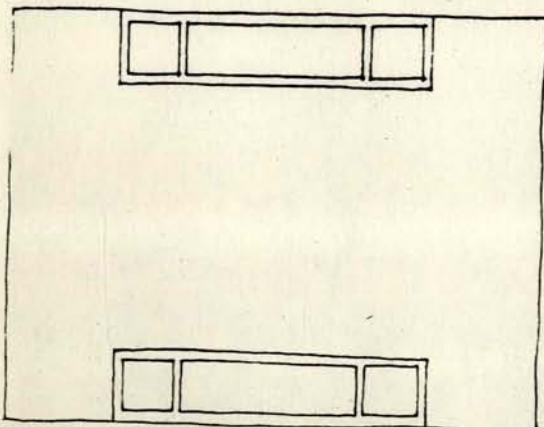
SITE



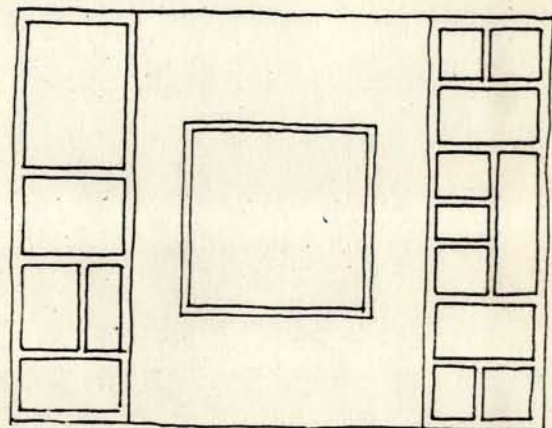
PRIMARY SPATIAL SEQUENCE
CENTRALIZED ORGANIZATION



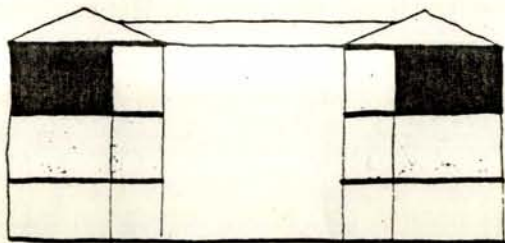
COMPOSITION



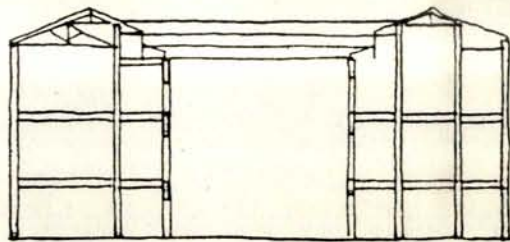
SERVICE FRAGMENTS
NO. 1



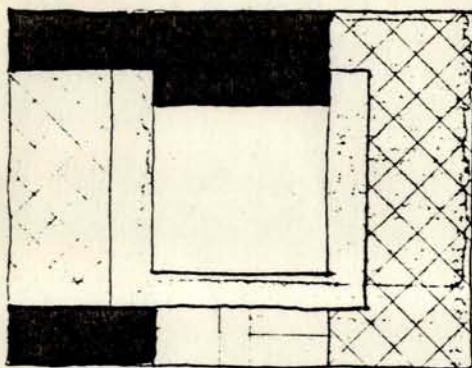
PROGRAMMATIC FRAGMENTS



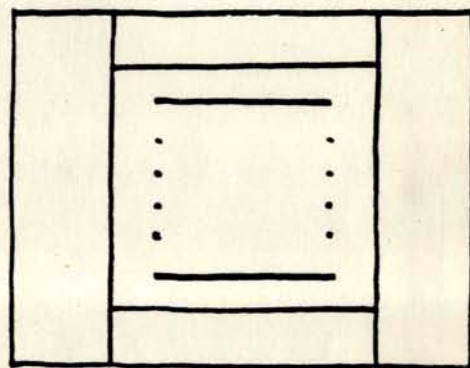
PUBLIC/PRIVATE



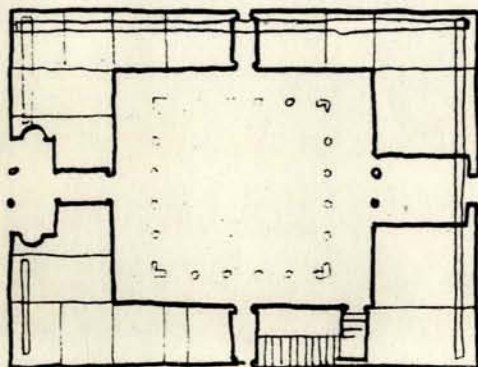
STRUCTURE



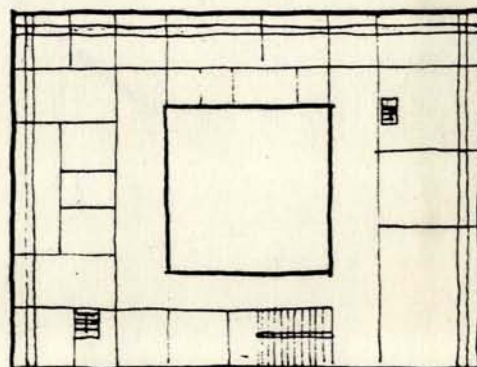
PUBLIC/PRIVATE



STRUCTURE

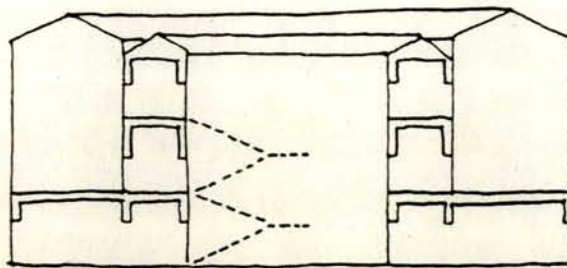


CIRCULATION - GRAND FLOOR.

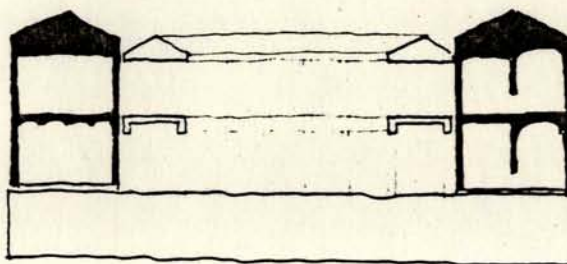


CIRCULATION - PIANO Nobile

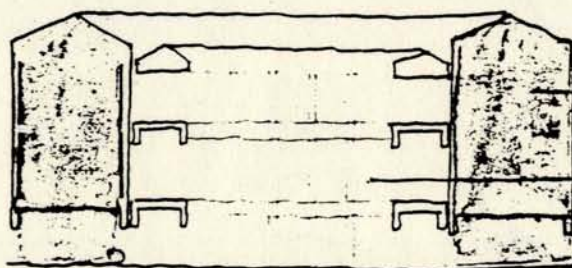
N.1



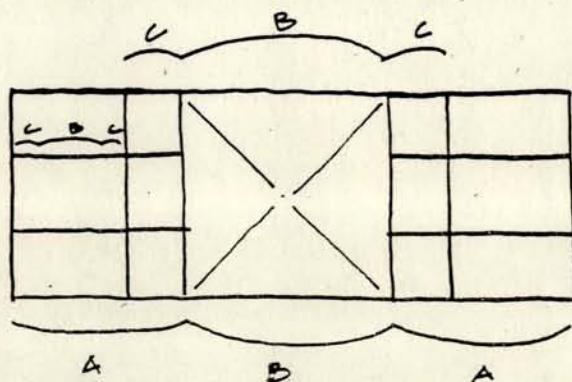
CIRCULATION



DISCRETE BUDS
WITH A COMMON
BASE AND
WRAPPER

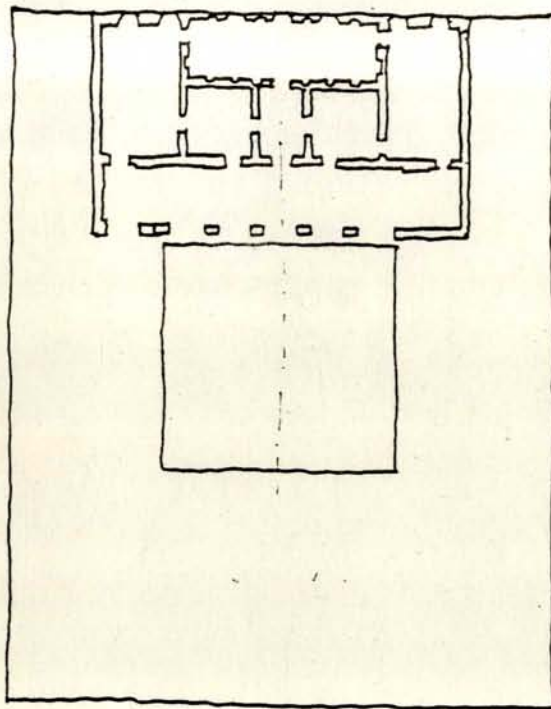


EXTERNAL, PROFANE
ORDER OF THE WALL
INTERNAL, SACRED
ORDER OF THE COLUMN

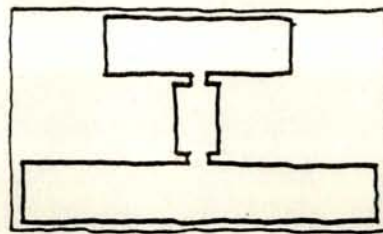


A
B
A PROPORTION

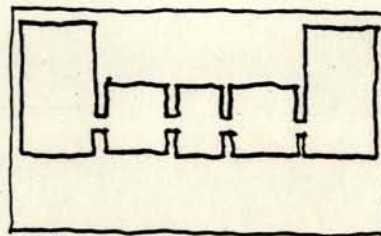
NO. 1



PALAZZO FARNESE
"GARDEN SUITE"

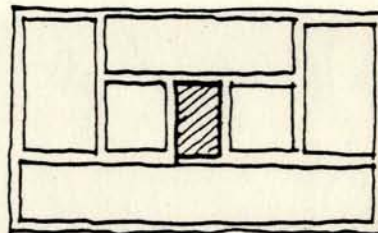


PRIMARY

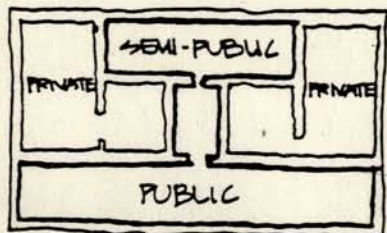


SECONDARY

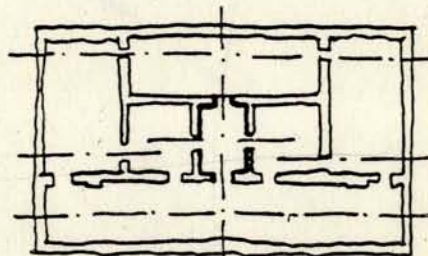
SPATIAL RELATIONSHIPS
"SPACES LINKED BY A
COMMON SPACE"



CENTRALIZED SPATIAL ORGANIZATION



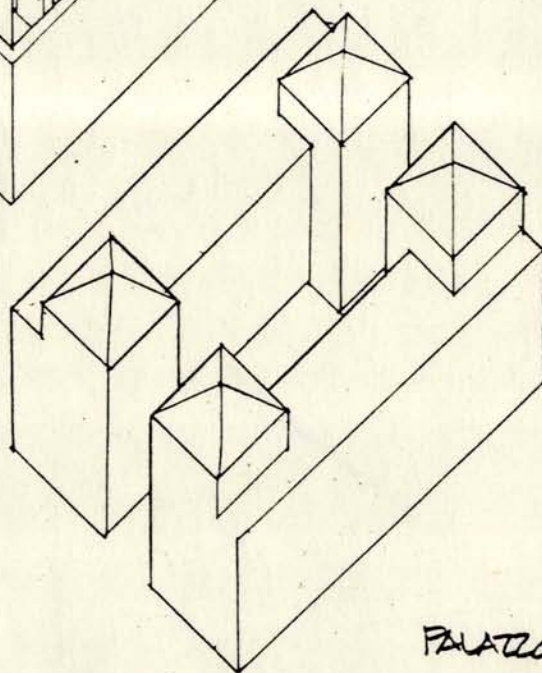
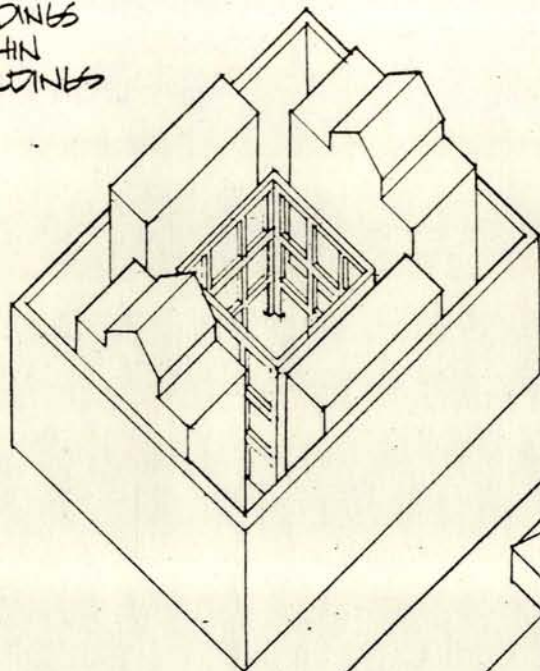
ROMAN



ORDERING PRINCIPLES

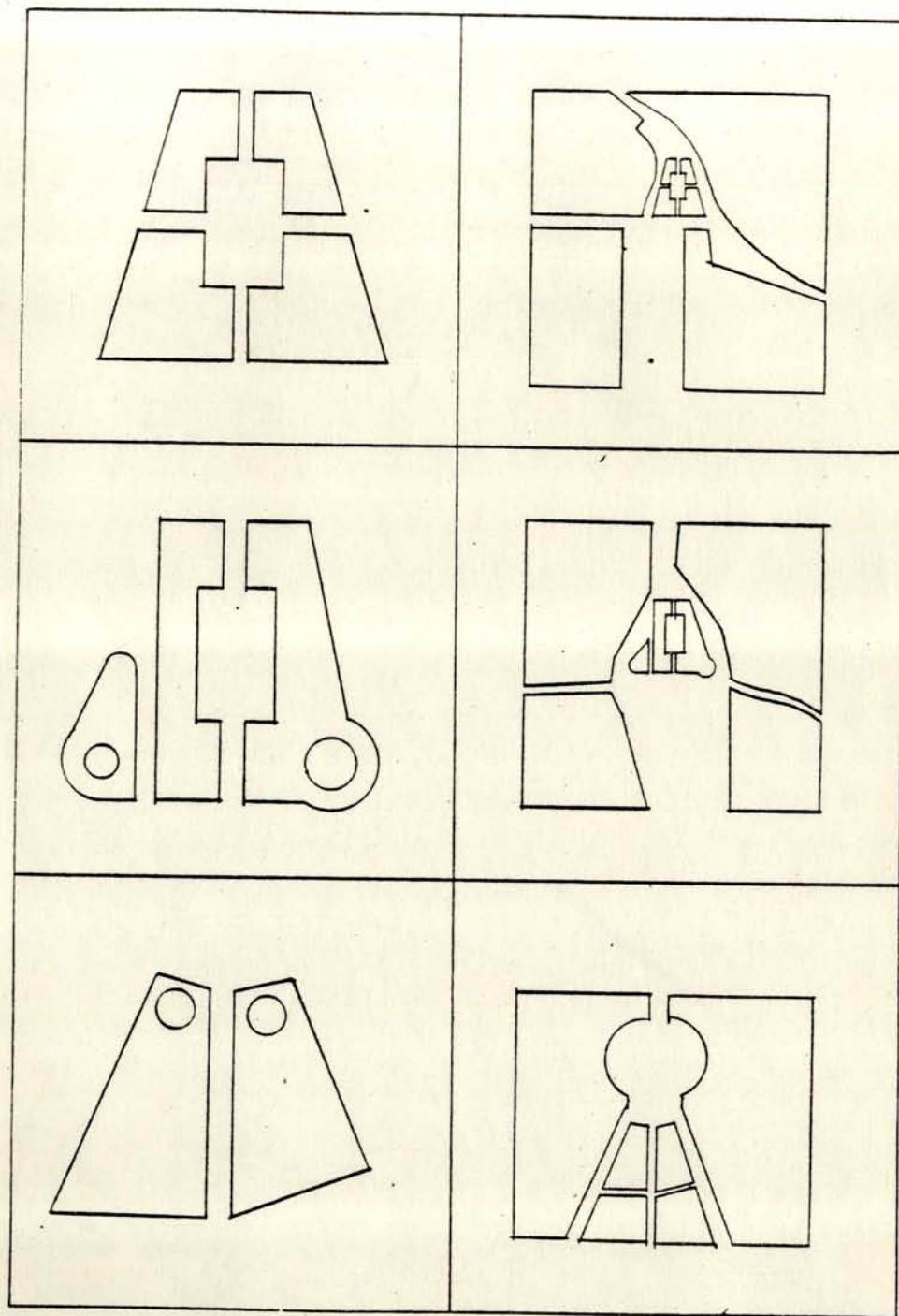
- AXIS
- HIERARCHY BY PLACEMENT

BUILDINGS
WITHIN
BUILDINGS



PALAZZO AS GATEWAY

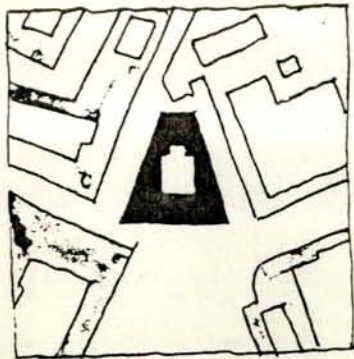
Nº.1



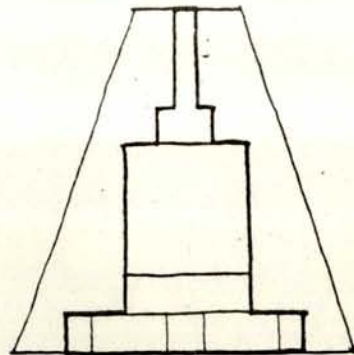
ITE TYPOLOGYS.

NO. 2

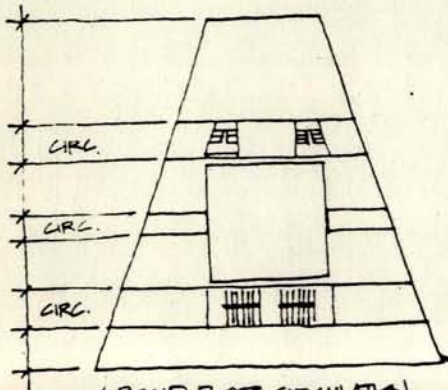
PALAZZO DELLA CONEULATA



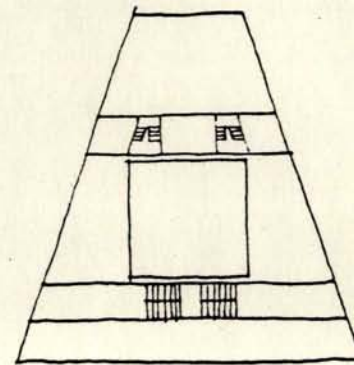
SITE



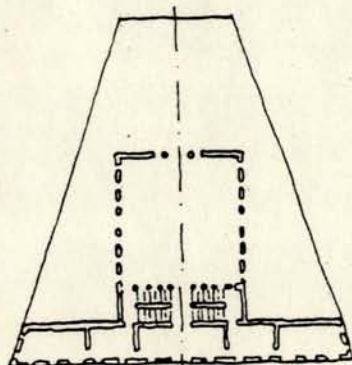
INTERNAL/EXTERNAL ORDERS



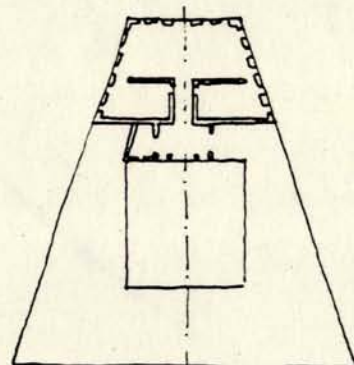
GRAND FLOOR CIRCULATION



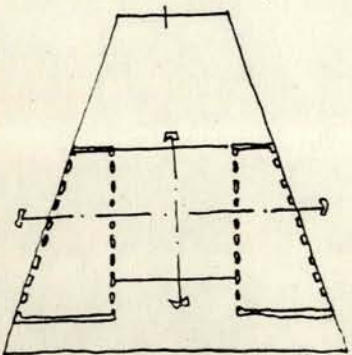
FIRST FLOOR CIRCULATION



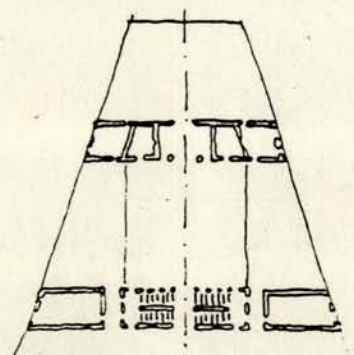
PRIMARY ENTRANCE SUITE



SECONDARY ENTRANCE SUITE



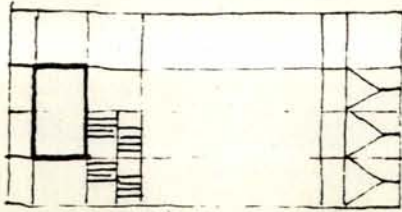
PLANNING ZONES AS CONNECTORS.
No. 2



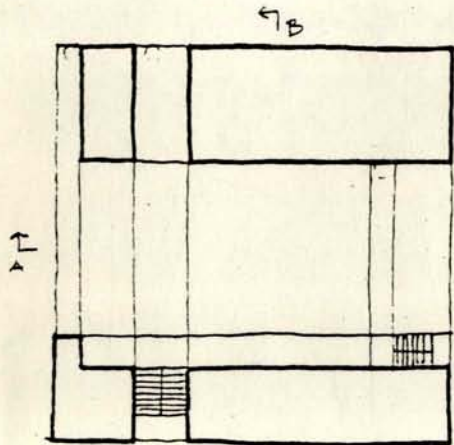
INTERSTITIAL ZONES AS MEDIATORS/SERVICE CORE

NO. 3.

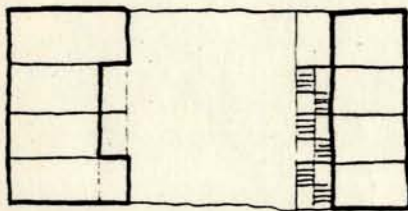
CASA DEL PRADO



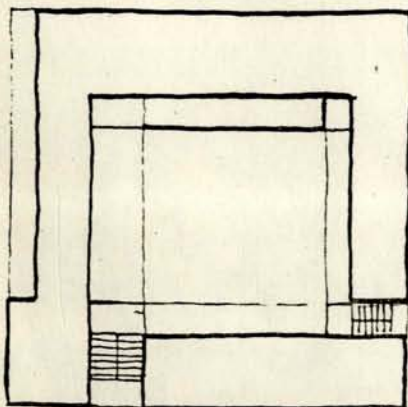
CIRCULATION AA



CIRCULATION - GROUND FLOOR

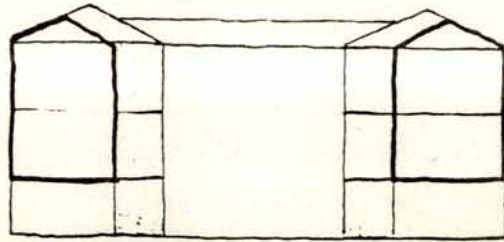


CIRCULATION BB

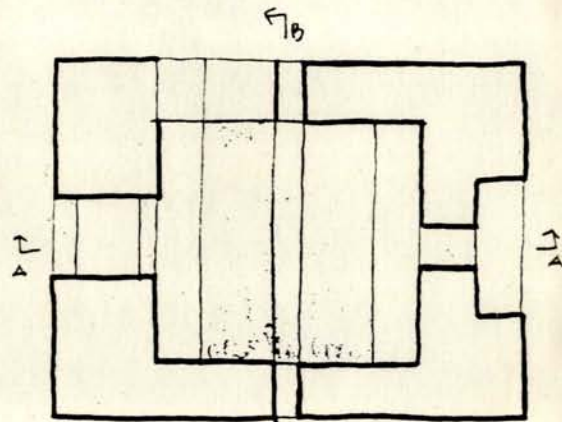


CIRCULATION - FIRST FLOOR.

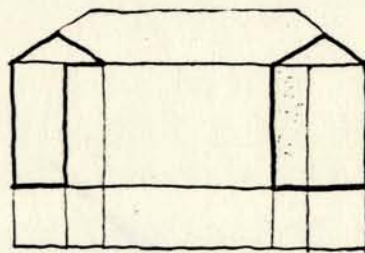
FARNESSE PALACE



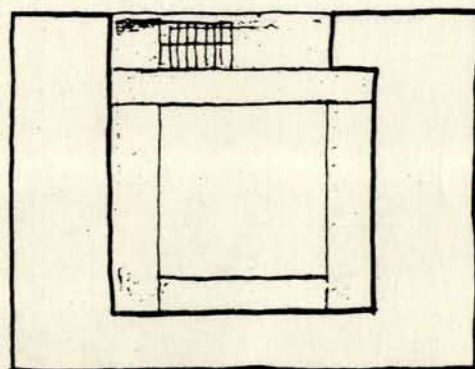
CIRCULATION AA



CIRCULATION - GROUND FLOOR.

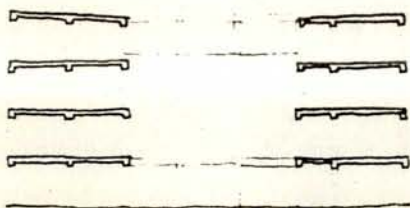


CIRCULATION BB

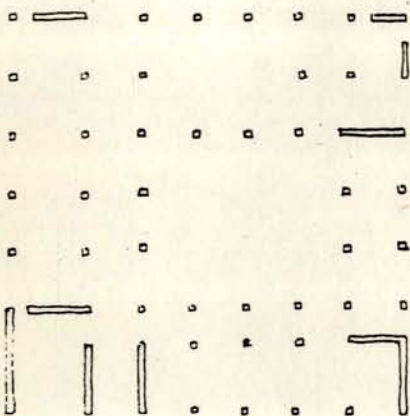


CIRCULATION - FIRST FLOOR.

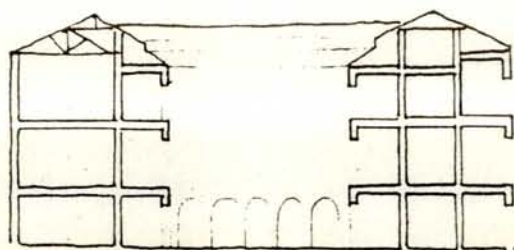
NO. 3
FARNESE PALACE



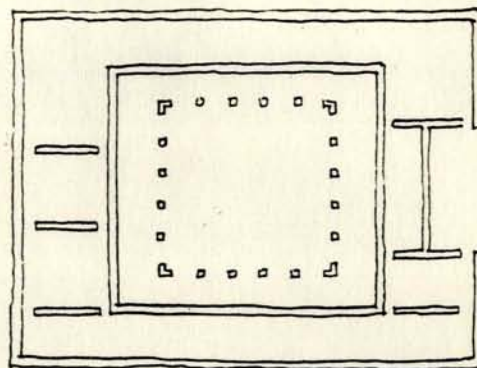
STRUCTURE



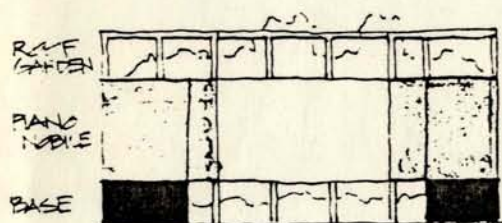
STRUCTURE



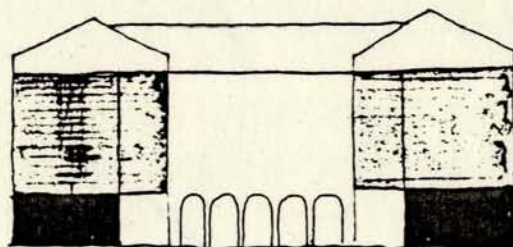
STRUCTURE



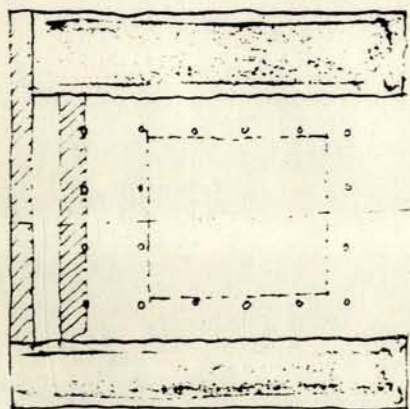
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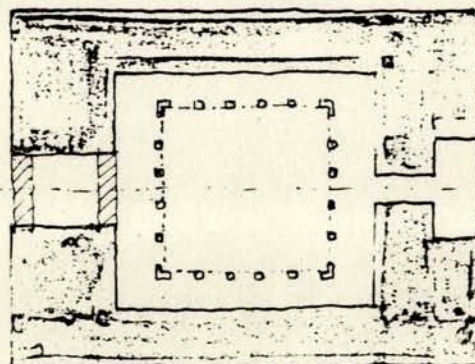
COMPOSITION SECTIONAL IDEA



COMPOSITION

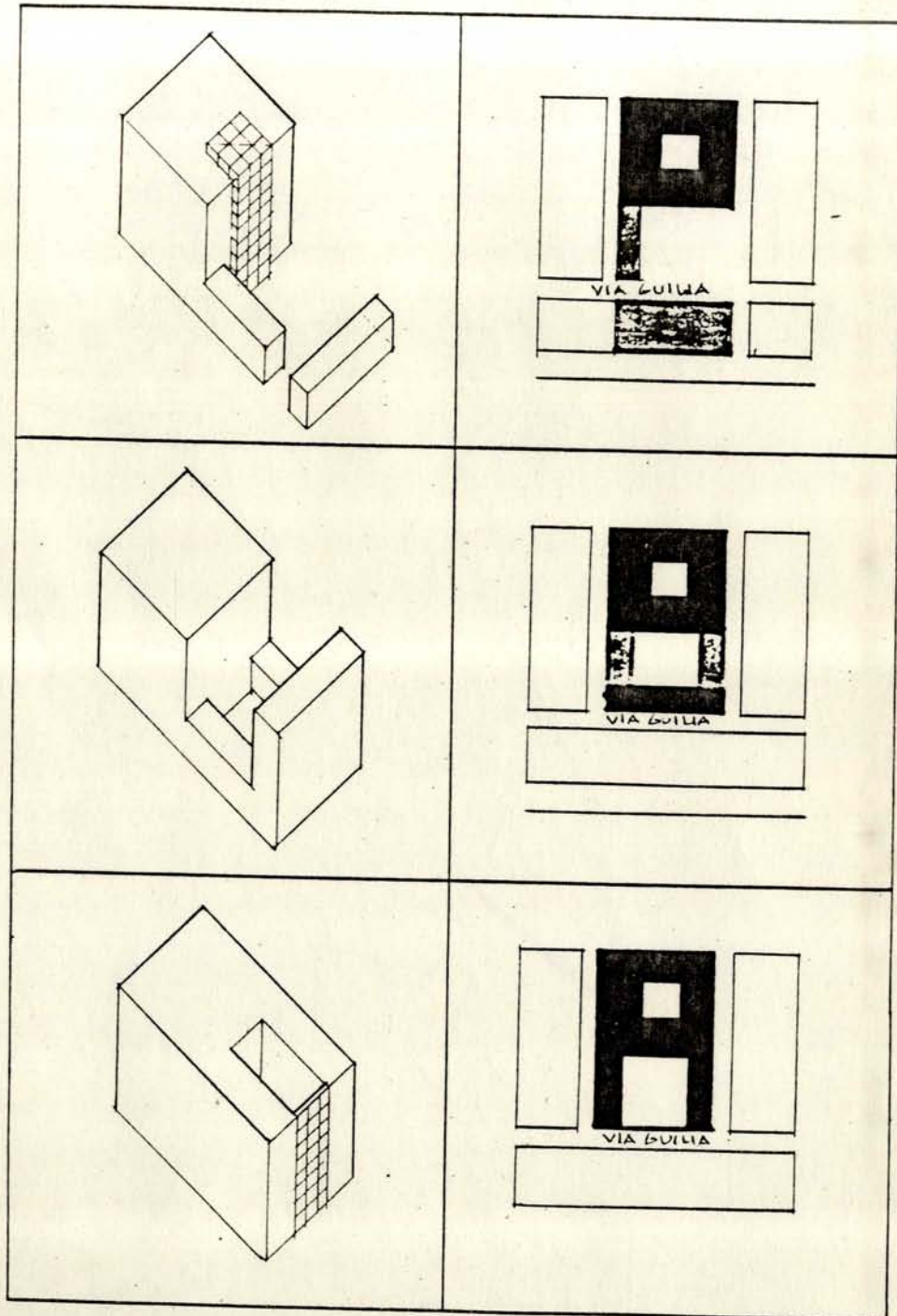


SPATIAL IDEA PLAN



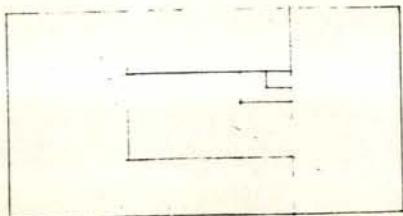
SPATIAL IDEA PLAN

NO. 1.
GENOVA 1901

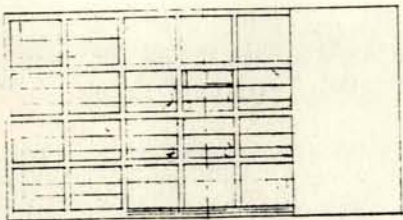


VIA GULIA PALAZZO TYPES.

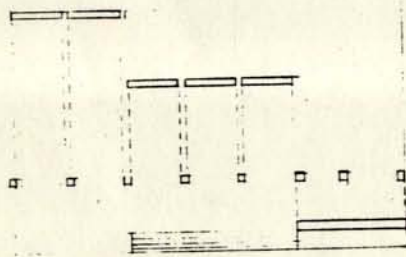
CASA DEL POPOLO · FACADES



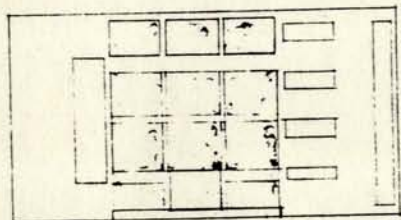
PROPORTION



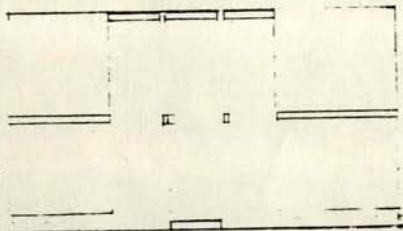
PARTI · FRONT



LAYERING · FRONT

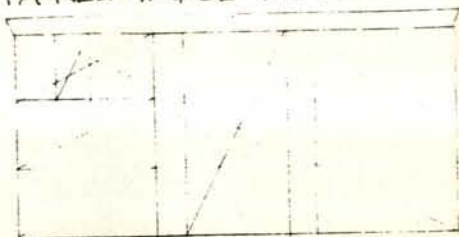


PARTI · REAR

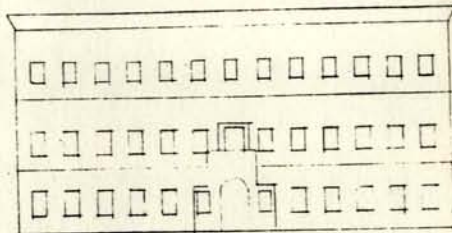


LAYERING · REAR

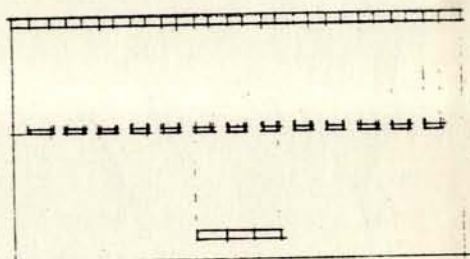
FARNESE PALACE · FACADES



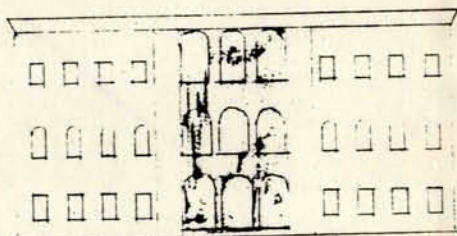
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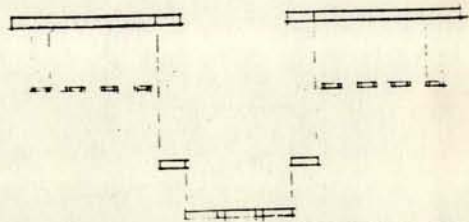
PARTI · FRONT



LAYERING · FRONT



PARTI · REAR



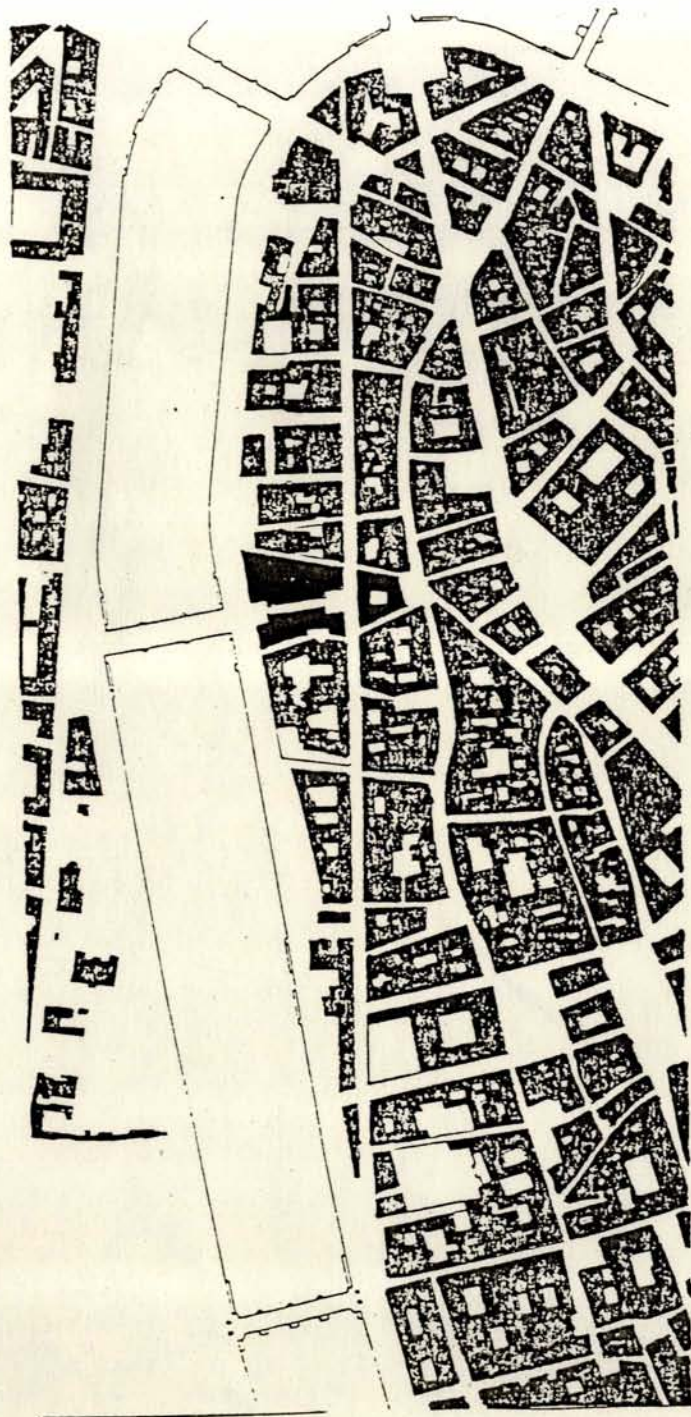
LAYERING · REAR



SITE PART 1 #1



SITE PART I #2



SITE PART #3

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